真義大觀

XIII

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真義大觀

SELECTED RELICS of JAPANESE ART

Vol. XIII

EDITED BY S. TAJIMA

眞美大觀

第十三册

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第十三册

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHOIN

13, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1906

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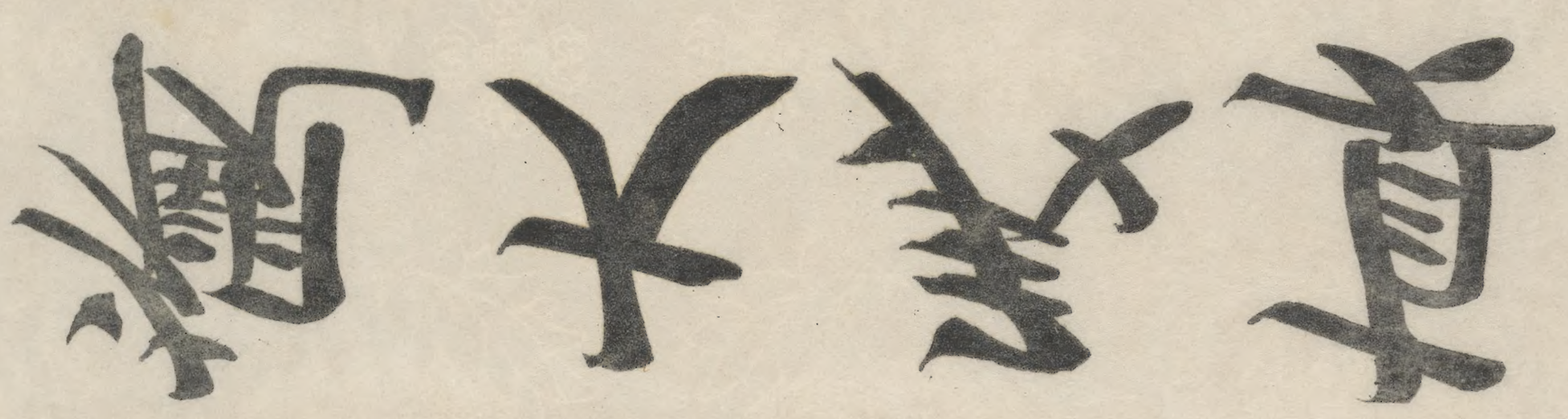
JAPANESE ART

of

SELECTED RELICS

No. XIII

EDITED BY S. TATIMA



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二條離宮御張附
櫻花圖襖(紙本金地着色)

狩野尚信筆

(竪六尺三寸二分、横四枚續一丈一尺九寸二分)

二條離宮の事は前冊に述べ、尚信の傳評も亦之を說きたり、玆に出だすは同離宮黑書院二之間の障子畫にして、金碧絢爛の設色頗る裝飾美の要素に富み、誠に善く金殿玉樓の具たるに適せり、此の種の渾厚重麗の美、近世の畫多く之を作らず、畫風の輕薄日を逐ひて甚し、豈悲まざるべけむや

CHERRY-BLOSSOMS.

PICTURES ON THE SLIDING WALL-PANELS OF NIJÔ CASTLE, KYÔTO.

(Coloured; 6 feet 3¼ inches by 12 feet 11 inches.)

BY NAONOBU KANÔ.

(WOOD-CUT.)

We have spoken about the beautiful Nijô castle in the last volume of our series, and there we also gave a critique upon Naonobu Kanô This picture is from the *fusuma* of the second room of Kurosho-in of the castle. It contains all the factors of a decorative picture, showing brilliant luxury in colouring, and is admirably suited to the furniture of that dream of beauty, the Nijô castle-palace. Such superb work we rarely see in these later years: this seems to show the degeneracy of the art schools. Is not this regretable?

CHERRY-BLOSSOMS.

PICTURES ON THE SLIDING WALL-PANELS OF NIJÔ CASTLE, KYÔTO.

(Colored: 6 feet 3½ inches by 15 feet 11 inches.)

BY MANOBU KANÔ.

(WOOD-CUT.)

We have spoken about the beautiful Nijô castle in the last volume of our series, and there we also gave a critique upon Manobu Kanô. This picture is from the Museum of the second room of Kurosho-in of the castle. It contains all the factors of a decorative picture, showing brilliant luxury in coloring, and is admirably suited to the furniture of that dream of beauty, the Nijô castle-palace. Such superb work we rarely see in these later years: this seems to show the degeneracy of the art schools. Is not this regrettable?

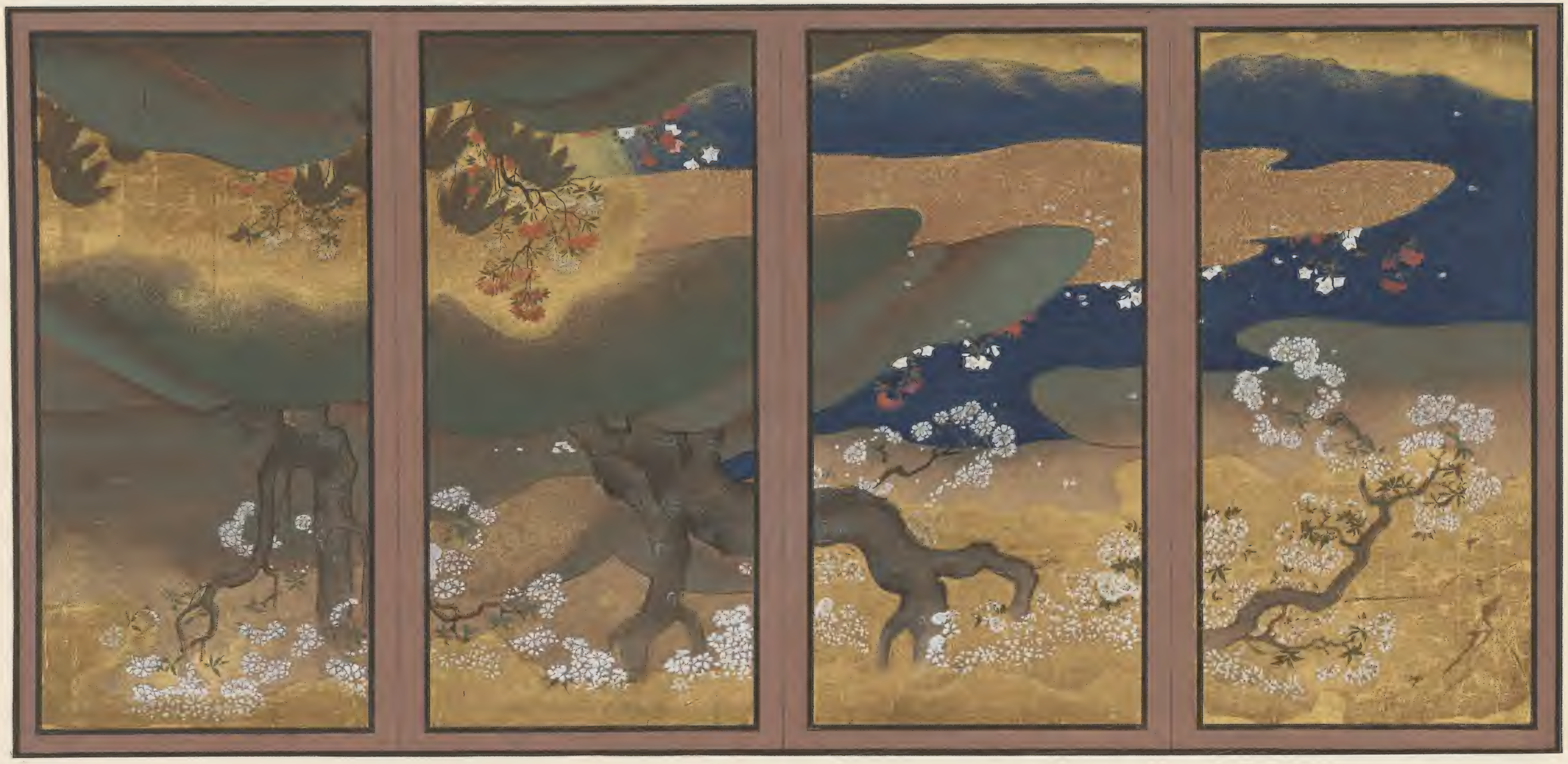
二條離宮櫻花圖

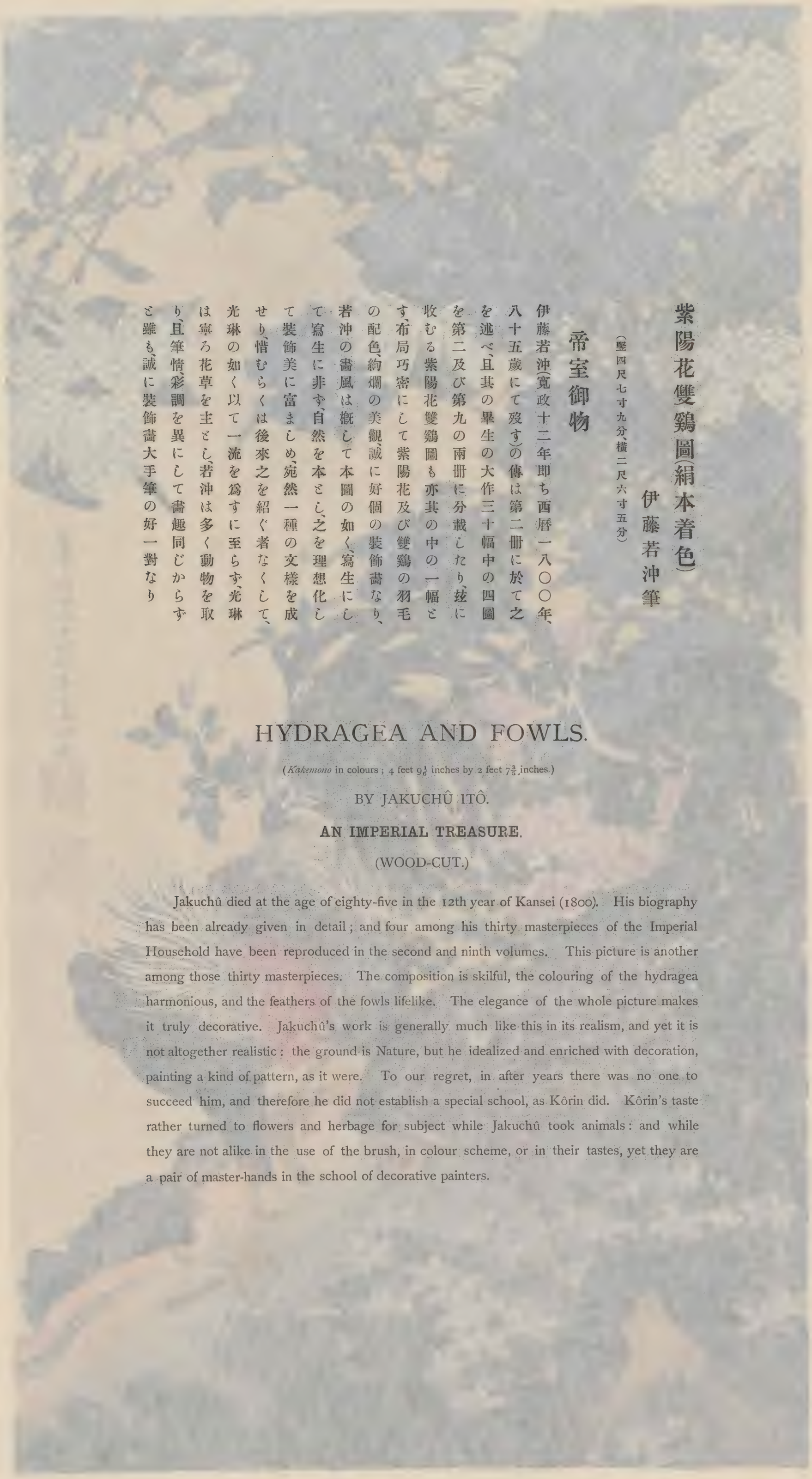
障子繪圖（狩本金蒔畫）

狩野信言筆

（縱三尺三寸三分，橫四尺九寸一分五厘）

昨年二條離宮の櫻花圖を紹介したるが，此度は其の障子繪の一部を掲ぐ，此の繪は狩野信言の筆にして，金碧燦爛たる豪奢の極，實に當時の美術界の一大傾向を代表するものなり，近年の作品に見るべきものなきは，遺憾の事なるかな





紫陽花雙鷄圖(絹本着色)

伊藤若沖筆

(竪四尺七寸九分、横二尺六寸五分)

帝室御物

伊藤若沖(寛政十二年即ち西暦一八〇〇年、八十五歳にて歿す)の傳は第二冊に於て之を述べ、且其の畢生の大作三十幅中の四圖を第二及び第九の兩冊に分載したり、茲に收むる紫陽花雙鷄圖も亦其の中の一幅とす、布局巧密にして紫陽花及び雙鷄の羽毛の配色、絢爛の美觀、誠に好個の裝飾畫なり、若沖の畫風は概して本圖の如く、寫生にして寫生に非ず、自然を本とし、之を理想化して裝飾美に富ましめ、宛然一種の文樣を成せり、惜むらくは後來之を紹ぐ者なくして、光琳の如く以て一流を爲すに至らず、光琳は寧ろ花草を主とし、若沖は多く動物を取り、且筆情、彩調を異にして畫趣同じからずと雖も、誠に裝飾畫大手筆の好一對なり

HYDRAGEA AND FOWLS.

(*Kakemono* in colours; 4 feet $9\frac{1}{6}$ inches by 2 feet $7\frac{3}{5}$ inches.)

BY JAKUCHÛ ITÔ.

AN IMPERIAL TREASURE.

(WOOD-CUT.)

Jakuchû died at the age of eighty-five in the 12th year of Kansei (1800). His biography has been already given in detail; and four among his thirty masterpieces of the Imperial Household have been reproduced in the second and ninth volumes. This picture is another among those thirty masterpieces. The composition is skilful, the colouring of the hydragea harmonious, and the feathers of the fowls lifelike. The elegance of the whole picture makes it truly decorative. Jakuchû's work is generally much like this in its realism, and yet it is not altogether realistic: the ground is Nature, but he idealized and enriched with decoration, painting a kind of pattern, as it were. To our regret, in after years there was no one to succeed him, and therefore he did not establish a special school, as Kôrin did. Kôrin's taste rather turned to flowers and herbage for subject while Jakuchû took animals: and while they are not alike in the use of the brush, in colour scheme, or in their tastes, yet they are a pair of master-hands in the school of decorative painters.

光琳派絹本彩畫

竹鶴群鳥

(縱四尺六寸六分 橫三尺六寸六分)

宋朝山水畫(雪景圖)(雙本著色)

(縱四尺六寸六分 橫三尺六寸六分)

宋畫山水

寶暦己卯秋平安錦街居士善冲造

誕生佛金銅像及灌佛銅盤

作者不詳

（佛像身長一尺五寸五分、盤徑二尺九寸五分、高五寸）

奈良 華嚴宗大本山東大寺藏

釋迦牟尼佛、摩耶夫人の右脇より生れ、直ちに七歩の蓮花を蹈み、右手は天を左手は地を指さして、天上天下唯我獨尊と發言したまへりとは、後世作爲の神話的傳說なり、佛徒古來之を信じ、四月八日の佛誕日には、龍王の冷溫の水を以て灌浴したりと云ふ傳說に基きて、其の像を盤上に安置して灌佛の儀を行ふを常とせり、玆に揭ぐるは古來東大寺に傳へたる灌佛の像と盤とにして、天平年代の製作なりと云ふ、盤には其時代の文樣を彫鐫せり、また彫塑上の樣式は其の衣褶頗る藥師寺の本尊（第五冊に出づ）に酷似したれば、或は天平よりも古くして、持統天皇頃の作なるやも知るべからず

GILDED COPPER IMAGE OF BUDDHA AT HIS BIRTH AND AT HIS PURIFICATION.

(1 foot 6½ inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, TÔDAIJI, NARA.

(COLLOTYPE.)

When Buddha was born, he came out of the right side of his mother, Mahâ Mâyâ, and immediately stepped on a lotus, seven paces across: with his right hand he pointed to the Heaven, and with the left to the ground, and he pronounced these words: "I am the only one throughout the world: Heaven and Earth." This is a religious tradition, handed down by his followers: all Buddhists believe it, and also that on the 8th day of the 4th month he had a bath in warm water, and accordingly on the strength of this tradition, they are accustomed to hold a ceremony of pouring water over Buddha's image, putting it on a pedestal or stand. These are such images and stand, which are preserved in Tôdaiji from old times. They are said to have been produced during the Tempyô era. On the stand the patterns engraved are those which were popular at that time. The way of moulding the image and also the method of treating the costume, very much resemble the image of Yakushiji (given in the fifth volume): consequently these may be older than the Tempyô era (8th century). Perhaps they were made during the time of Emperor Jitô (end of the 7th century).

日天圖(絹本着色) 筆者不詳

十二天十二幅中の一

(竪五尺三寸、横四尺五寸)

大和國 西大寺藏

日天の事は本書第二冊神護寺の日天、月天圖の説明を見るべし、本圖は、寺傳に弘法大師筆と稱し來れりと雖も、前の龍猛菩薩像(第十二冊掲載)の如き記錄の據るべきものなきが故に、必ずしも信ずること能はず、されど之を後の會理僧都の夜摩天(第十二冊掲載)に較ぶるに、其の一層古風なる畫法と雄大なる規模とは、宛も後者の藍本と爲れるが如き質を具へ、將來曼荼羅及び智證大師傳寫の圖樣等と全く相同じき樣式に屬し、殆んど毫も和化せざる唐風と見ゆるが故に、製作年代は正に弘法大師頃のものなるべし、剝落甚しく、殊に其頭部の如きは、寶冠の裝飾全く失せて、赭色を塗抹せりと雖も、描法、色彩尙其の極めて高古なる趣致を見ることを得、雷に我が十二天圖中最も古き寶繪なるのみならず、其の宛も天平年代の彫像に似たる崇高典雅の面貌に至りては、古今の佛敎畫中殆ど復た見ること能はざる名品なり

SÛRYA.

(One of a set of twelve *kakemono*, in colours; each, 5 feet $3\frac{1}{4}$ inches by 4 feet $\frac{5}{8}$ inch.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, SAIDAIJI, YAMATO.

(COLLOTYPE.)

Some explanation about the Sûrya is to be had by referring to the second volume of this series, where pictures of Sûrya and of the Moon goddess of Jingoji, are given. The traditions of Saidaiji tell us that the set, from which this picture is taken, was painted by Kôbô Daishi; but there is no authentic record upon which we can rely, as in the case of the picture of Nâgârjuna Bodhisattva, given in the twelfth volume, therefore we cannot implicity believe this legend. But, when we compare this with *Yama-deva*, the picture subsequently painted by Yeri Sôzu, given in the twelfth volume, we conclude the older style and grave, bold method of the former seem to suggest indications of its having been the model for the latters; and hence this picture belongs with that of Maṇḍala and simliar models which were painted by Chishô Daishi. This picture belongs to the same school as these, but it is altogether after the Tang fashion. So that from this we may infer that probably the date of its production will be the time of Kôbô Daishi.

This picture is somewhat dim and scaled off by reason of age, especialy about the head of the figure; while the decoration on the crown is entirely lost and only the dark-brown colour is seen. However, we can see that it possessed very commanding, antique taste in the manner of drawing and colouring, and that this is, moreover, the oldest treasure of our "Twelve gods" pictures. The expression, lofty and gentle, resembles the images produced in the Tempyô era, and it is one of the masterpieces which we cannot see among the Buddhist pictures, old or new, subsequently produced.

日天圖（釋迦本書第四）　筆者不詳

（縱三尺三寸巾四尺五寸）

十二天の一

大作圖　高大手法

日天の天人は人間の姿をしてゐるが、その身の光輝は、月天のそれと同じく、光輪の中に、月天のそれと同じく、光輪の中に、月天のそれと同じく、光輪の中に

十一面觀自在菩薩圖(絹本着色)　筆者不詳

(竪五尺五寸九分、横二尺九寸八分)

東京　益田孝君藏

十一面觀音の事は本書第二冊に既に之を述べたり、此の觀音の功德は密敎の信仰上一にして足らずと雖も、要は息災に在り、印度の古像には本面の外、頭上に三面づゝ三段に重ねて、更に其の上に一面を載せたるものあり、我が國にては、本面の頭上、前(慈悲寂靜相)、左(瞋相)、右(利牙上出相)の三方各〻三面を着け、後方に一の冷笑面を着け、更に頂上に佛面を戴かしめ、本面とも十二面なるを通途とすれども、冷笑面なくして都合十一面なるものあり、又著名なる法隆寺の古像の如く九面なるものあり、或は近江渡岸寺觀音堂の像の如く、本身の頸より數面の支出せるものあり、皆是れ儀軌の異釋、口傳の不同より生じたる相違のみ、各面各〻標幟の理あり、本圖は三種各三即ち九面を二段に重ねて、右方の面の隱るゝを避け、斜に後方の冷笑面をも示したり、此の畫もと大和の法起寺に在りしもの、故ありて逸出し、一旦井上伯爵の藏に皈せしが、後轉じて今の所藏者の有と爲りぬ、其の尊容は言ふを須ゐず、華臺、寶蓋の裝飾に至る迄、精巧典麗の妙技を極めたる希有の佳作にして、本邦古佛畫中、雙手の指を屈すべきもの〻中に數へらるゝ名品なり、其の筆意、彩法共に纖穠縝密の美を盡くし、而も面相、姿勢に至りては、尙王朝時代の餘韻を存して儼乎たる崇高の理想を示し、未だ婉和の趣を專らにせず、之を夫の博物館所藏の普賢菩薩圖(第八冊揭載)の極めて優美なるに比すれば、縱令衣褶の描法、文樣及び色調は頗る相似たりと雖も、本品の年代更に古かるべきこと辯を俟たざるなり

EKÂDAŚA-MUKHA AVALOKITEŚVARA.

(*Kakemono* in colours; 5 feet 6⅞ inches by 2 feet 11½ inches.)

ARTIST UNKNOWN.

OWNED BY MR. TAKASHI MASUDA, TOKYO.

(COLLOTYPE.)

We have explained about this Ekâdaśa-mukha Avalokiteśvera in the second volume of this series; but in addition to the information there given, there is another fact to be mentioned, which is that there is another picture showing a difference in the articles he carries; also, there is a form with four arms. However, these may be complications and we refrain from giving further explanation here. His virtue is not only one in the faith of mystic religion, but, in short, is to give freedom from the exigencies of fire. Among the old Indian images, some have three faces making three storeys to his face, and upon them one more is superimposed. In our country, on his main head there are three sides, each having three faces; that in front is gentle and charitable in its character; the left face is represented as staring angrily at something; the right has the expression of a giver of almighty benefits; and on the back there is another face having a sneering expression. On the top there is yet another face. It is usual to have twelve faces, including the main one; but sometimes there is one with eleven faces in all, the sneering one at the back being omitted. On the other hand, however, there is one with nine faces, such as the old image in Hôryûji; and there is, also, one with many faces coming out from the neck, as is the case with the image of Kwannon-dô of Toganji, Ômi. All these differences arose from the different interpretations of the sûtra, and from traditions; but each face has a reasonable expression.

This picture shows an arrangement of each of the three faces of three kinds in two tiers, and avoids hiding the right-hand face, making a slope to show also a sneering face at the back. The picture formerly belonged to a certain temple in Yamato province, but it was lost from there by some accident, and was once owned by Count Inouyé; afterwards it came into the possession of the present owner. It is one of our rare masterpieces in its minute skill and beautiful decoration; the features are more than we can express, and the lotus-flower pedestal and the *chatta* are nicely decorated. It is one of the best that have come into our country, when we count such possessions on our ten fingers, of the old Buddhist pictures. The touches of the brush and the method of colouring, are in the extreme of minuteness and beauty; and yet the features and style, showing the influence of sovereign power, portrays a grave, supreme idea, so it is not monotonous in gentleness. If we compare this with the Samantabhadra Bodhisattva, which is very elegant, presereved in the Imperial Museum, reproduced in the eighth volume, although both are similar in the folding of the robes, patterns, and colouring, we need not say that this one is older in the date of its production than the other.

We have explained about the Tokaidō-Hakone-Yumoto in the second volume of this series; but in addition to the information there given, there is another fact to be mentioned, which is that there is another figure showing a difference in the attitude to carries; also, there is a form with four arms. However, these very be complications and we return from giving further explanation here. This image is not only one in the field of mysic religion, but it about, is to give a passport from the antique expansion-period. Among the old Indian images some have three faces, standing three abreast to the face, and upon them one and three faces, each having three sides, each having three faces; that in front is double more is anthropomorphed. In our country, on the main head there are three sides, each having three faces; and a single face and character; the left face is represented as standing, smiling, at something; the right has the expression of a divine of a highly penetrate; and on the back there is another face having a smiling expression. On the top there is yet another face; however, there is one with three faces, including the main one; but sometimes there is one with eleven faces in all, the sweeping one at the back being omitted. On the other hand, however, there is one with nine faces, such as the old image in Tōjiji; and there is also one with many faces coming out from the back, as is the case with the image of Kannon-do of Tōjiji. Comp. All these differences arose from the different interpretations of the spirit and from traditions; but each face has a reasonable expression.

There is some sense in arrangement of each of the three faces of three kinds in two rows, and exists finding the right-hand face, standing a spoke to show also a smiling face at the back. The picture primarily belonged to a certain temple in Kamato province, but it was lost from there by some accident, but was once owned by Count Inoue; afterwards it came into the possession of the present owner. It is one of our rare masterpieces in its entire skill and peculiar decoration; the features are more and beautiful and the lotus-flower bearing the lotus-flower are nicely decorated. It is one of the best that have survived the ancient times; but we can expect that there are other works of this kind in the Buddhist pictures. The form of the present owner.

OWNED BY MR. TAKAGI MASAMU, TOKYO.

TAKAGI MASAMU COLLECTION

(Copyright Japan Art Society of Tokyo, 1900)

天台高祖及聖德太子畫像(絹本着色)

筆者不詳

(各竪四尺一寸八分、横二尺四寸九分)

播磨國天台宗一乘寺藏

天台宗の東土(支那)九祖とは龍樹、慧文、慧恩、知顗、章安、智威、慧威、慧明、荆溪是れなり、一乘寺所藏の九祖像各、題名ありと雖も、剝落して讀むべからず、茲に出だす所の像も其の誰なるやを定め難し、而して之に添へて聖德太子御像一幅あり、太子の事は本書第二冊及び第六冊に述べたるを以て茲に贅せず、兩者共に何人の筆に成りしや、今にして毫も徵するに足るものなし、然れども其の畫風に依りて之を考ふるに、おほよそ藤原時代中葉の遺作ならむ、聖德太子像は九祖像の成りて後之に補加せられたるものとおぼしく、或は多少前者よりも年代の降ることなきを保せず、されど九祖像と共に尙唐畫の技風を傳へて未だ宅磨風の成立せざる頃のものなるや疑なし、而も其の所謂唐風の弘法大師等の將來に係かる密敎風と異なりて、主として顯敎派の技風に屬せり、以て藤原時代に並び存したる佛敎畫の二大典型の一なりし所のものを考ふるに足る

EMINENT PRIEST OF THE TENDAI SECT AND SHOTOKU TAISHI.

(Two of the ten *Kakemono*, coloured; each, 4 feet 2 inches by 2 feet 4 inches.)

ARTIST UNKNOWN.

OWNED BY ICHIJÔJI, HARIMA PROVINCE.

(COLLOTYPE.)

The nine patriarchs of the Tendai sect are Ryûju, Yemon, Yeshi, Chigai, Shôan, Chii, Yei, Yemyô, and Keikei. *Kakemono* of these nine are preserved at Ichijôji; and although each had its own name and some distinguishing mark by which they were known, yet they are now so scaled-off that we cannot identify them any more. This image which we reproduce here, as we have just said, cannot be named: with it there is a *kakemono* which shows the portrait of Shôtoku Taishi. We have already written about him, in the second volume and also in the sixth, therefore we omit here. While we cannot be sure by whose brush these *kakemono* were made, yet by the technique we judge them to be works of the middle part of the Fujiwara era (12th century), and many think that the portrait of Shôtoku Taishi was added after the other nine were painted. While we are not sure on this point, perhaps it was done a little later; yet undoubtedly this, as well as the nine other portraits, follow the methods of the school of Tang, and are not at all like what was produced after the Takuma school arose. This so-called Tang school was a little different from that of the school which produced the works brought home by Kôbô Daishi; that is like esoteric school but belonging to the exoteric. From this we can infer that this is one of the two styles of Buddhistic pictures existing in the Fujiwara era.

天台宗開祖及重要僧侶之肖像彫刻(請本書目)

筆者不詳

(鎌倉時代一、二、三、四、五、六、十、十一、十二、十四世紀)

開祖圓天台宗一乘禪師

天台宗開祖の圓天師は、西紀八百三十五年、唐の末、浙江省の天台山に生れ、十歳にして出家し、十五歳にして戒を受け、二十歳にして天台の教を学び、二十五歳にして天台の教を学び、三十歳にして天台の教を学び、三十五歳にして天台の教を学び、四十歳にして天台の教を学び、四十五歳にして天台の教を学び、五十歳にして天台の教を学び、五十五歳にして天台の教を学び、六十歳にして天台の教を学び、六十五歳にして天台の教を学び、七十歳にして天台の教を学び、七十五歳にして天台の教を学び、八十歳にして天台の教を学び、八十五歳にして天台の教を学び、九十歳にして天台の教を学び、九十五歳にして天台の教を学び、百歳にして天台の教を学び、百五歳にして天台の教を学び、百十歳にして天台の教を学び、百十五歳にして天台の教を学び、百二十歳にして天台の教を学び、百二十五歳にして天台の教を学び、百三十歳にして天台の教を学び、百三十五歳にして天台の教を学び、百四十歳にして天台の教を学び、百四十五歳にして天台の教を学び、百五十歳にして天台の教を学び、百五十五歳にして天台の教を学び、百六十歳にして天台の教を学び、百六十五歳にして天台の教を学び、百七十歳にして天台の教を学び、百七十五歳にして天台の教を学び、百八十歳にして天台の教を学び、百八十五歳にして天台の教を学び、百九十歳にして天台の教を学び、百九十五歳にして天台の教を学び、二百歳にして天台の教を学び、二百五歳にして天台の教を学び、二百十歳にして天台の教を学び、二百十五歳にして天台の教を学び、二百二十歳にして天台の教を学び、二百二十五歳にして天台の教を学び、二百三十歳にして天台の教を学び、二百三十五歳にして天台の教を学び、二百四十歳にして天台の教を学び、二百四十五歳にして天台の教を学び、二百五十歳にして天台の教を学び、二百五十五歳にして天台の教を学び、二百六十歳にして天台の教を学び、二百六十五歳にして天台の教を学び、二百七十歳にして天台の教を学び、二百七十五歳にして天台の教を学び、二百八十歳にして天台の教を学び、二百八十五歳にして天台の教を学び、二百九十歳にして天台の教を学び、二百九十五歳にして天台の教を学び、三百歳にして天台の教を学び、三百五歳にして天台の教を学び、三百十歳にして天台の教を学び、三百十五歳にして天台の教を学び、三百二十歳にして天台の教を学び、三百二十五歳にして天台の教を学び、三百三十歳にして天台の教を学び、三百三十五歳にして天台の教を学び、三百四十歳にして天台の教を学び、三百四十五歳にして天台の教を学び、三百五十歳にして天台の教を学び、三百五十五歳にして天台の教を学び、三百六十歳にして天台の教を学び、三百六十五歳にして天台の教を学び、三百七十歳にして天台の教を学び、三百七十五歳にして天台の教を学び、三百八十歳にして天台の教を学び、三百八十五歳にして天台の教を学び、三百九十歳にして天台の教を学び、三百九十五歳にして天台の教を学び、四百歳にして天台の教を学び、四百五歳にして天台の教を学び、四百十歳にして天台の教を学び、四百十五歳にして天台の教を学び、四百二十歳にして天台の教を学び、四百二十五歳にして天台の教を学び、四百三十歳にして天台の教を学び、四百三十五歳にして天台の教を学び、四百四十歳にして天台の教を学び、四百四十五歳にして天台の教を学び、四百五十歳にして天台の教を学び、四百五十五歳にして天台の教を学び、四百六十歳にして天台の教を学び、四百六十五歳にして天台の教を学び、四百七十歳にして天台の教を学び、四百七十五歳にして天台の教を学び、四百八十歳にして天台の教を学び、四百八十五歳にして天台の教を学び、四百九十歳にして天台の教を学び、四百九十五歳にして天台の教を学び、五百歳にして天台の教を学び、五百五歳にして天台の教を学び、五百十歳にして天台の教を学び、五百十五歳にして天台の教を学び、五百二十歳にして天台の教を学び、五百二十五歳にして天台の教を学び、五百三十歳にして天台の教を学び、五百三十五歳にして天台の教を学び、五百四十歳にして天台の教を学び、五百四十五歳にして天台の教を学び、五百五十歳にして天台の教を学び、五百五十五歳にして天台の教を学び、五百六十歳にして天台の教を学び、五百六十五歳にして天台の教を学び、五百七十歳にして天台の教を学び、五百七十五歳にして天台の教を学び、五百八十歳にして天台の教を学び、五百八十五歳にして天台の教を学び、五百九十歳にして天台の教を学び、五百九十五歳にして天台の教を学び、六百歳にして天台の教を学び、六百五歳にして天台の教を学び、六百十歳にして天台の教を学び、六百十五歳にして天台の教を学び、六百二十歳にして天台の教を学び、六百二十五歳にして天台の教を学び、六百三十歳にして天台の教を学び、六百三十五歳にして天台の教を学び、六百四十歳にして天台の教を学び、六百四十五歳にして天台の教を学び、六百五十歳にして天台の教を学び、六百五十五歳にして天台の教を学び、六百六十歳にして天台の教を学び、六百六十五歳にして天台の教を学び、六百七十歳にして天台の教を学び、六百七十五歳にして天台の教を学び、六百八十歳にして天台の教を学び、六百八十五歳にして天台の教を学び、六百九十歳にして天台の教を学び、六百九十五歳にして天台の教を学び、七百歳にして天台の教を学び、七百五歳にして天台の教を学び、七百十歳にして天台の教を学び、七百十五歳にして天台の教を学び、七百二十歳にして天台の教を学び、七百二十五歳にして天台の教を学び、七百三十歳にして天台の教を学び、七百三十五歳にして天台の教を学び、七百四十歳にして天台の教を学び、七百四十五歳にして天台の教を学び、七百五十歳にして天台の教を学び、七百五十五歳にして天台の教を学び、七百六十歳にして天台の教を学び、七百六十五歳にして天台の教を学び、七百七十歳にして天台の教を学び、七百七十五歳にして天台の教を学び、七百八十歳にして天台の教を学び、七百八十五歳にして天台の教を学び、七百九十歳にして天台の教を学び、七百九十五歳にして天台の教を学び、八百歳にして天台の教を学び、八百五歳にして天台の教を学び、八百十歳にして天台の教を学び、八百十五歳にして天台の教を学び、八百二十歳にして天台の教を学び、八百二十五歳にして天台の教を学び、八百三十歳にして天台の教を学び、八百三十五歳にして天台の教を学び、八百四十歳にして天台の教を学び、八百四十五歳にして天台の教を学び、八百五十歳にして天台の教を学び、八百五十五歳にして天台の教を学び、八百六十歳にして天台の教を学び、八百六十五歳にして天台の教を学び、八百七十歳にして天台の教を学び、八百七十五歳にして天台の教を学び、八百八十歳にして天台の教を学び、八百八十五歳にして天台の教を学び、八百九十歳にして天台の教を学び、八百九十五歳にして天台の教を学び、九百歳にして天台の教を学び、九百五歳にして天台の教を学び、九百十歳にして天台の教を学び、九百十五歳にして天台の教を学び、九百二十歳にして天台の教を学び、九百二十五歳にして天台の教を学び、九百三十歳にして天台の教を学び、九百三十五歳にして天台の教を学び、九百四十歳にして天台の教を学び、九百四十五歳にして天台の教を学び、九百五十歳にして天台の教を学び、九百五十五歳にして天台の教を学び、九百六十歳にして天台の教を学び、九百六十五歳にして天台の教を学び、九百七十歳にして天台の教を学び、九百七十五歳にして天台の教を学び、九百八十歳にして天台の教を学び、九百八十五歳にして天台の教を学び、九百九十歳にして天台の教を学び、九百九十五歳にして天台の教を学び、千歳にして天台の教を学び、千五歳にして天台の教を学び、千十歳にして天台の教を学び、千十五歳にして天台の教を学び、千二十歳にして天台の教を学び、千二十五歳にして天台の教を学び、千三十歳にして天台の教を学び、千三十五歳にして天台の教を学び、千四十歳にして天台の教を学び、千四十五歳にして天台の教を学び、千五十歳にして天台の教を学び、千五十五歳にして天台の教を学び、千六十歳にして天台の教を学び、千六十五歳にして天台の教を学び、千七十歳にして天台の教を学び、千七十五歳にして天台の教を学び、千八十歳にして天台の教を学び、千八十五歳にして天台の教を学び、千九十歳にして天台の教を学び、千九十五歳にして天台の教を学び、二千歳にして天台の教を学び、二千五歳にして天台の教を学び、二千十歳にして天台の教を学び、二千十五歳にして天台の教を学び、二千二十歳にして天台の教を学び、二千二十五歳にして天台の教を学び、二千三十歳にして天台の教を学び、二千三十五歳にして天台の教を学び、二千四十歳にして天台の教を学び、二千四十五歳にして天台の教を学び、二千五十歳にして天台の教を学び、二千五十五歳にして天台の教を学び、二千六十歳にして天台の教を学び、二千六十五歳にして天台の教を学び、二千七十歳にして天台の教を学び、二千七十五歳にして天台の教を学び、二千八十歳にして天台の教を学び、二千八十五歳にして天台の教を学び、二千九十歳にして天台の教を学び、二千九十五歳にして天台の教を学び、三千歳にして天台の教を学び、三千五歳にして天台の教を学び、三千十歳にして天台の教を学び、三千十五歳にして天台の教を学び、三千二十歳にして天台の教を学び、三千二十五歳にして天台の教を学び、三千三十歳にして天台の教を学び、三千三十五歳にして天台の教を学び、三千四十歳にして天台の教を学び、三千四十五歳にして天台の教を学び、三千五十歳にして天台の教を学び、三千五十五歳にして天台の教を学び、三千六十歳にして天台の教を学び、三千六十五歳にして天台の教を学び、三千七十歳にして天台の教を学び、三千七十五歳にして天台の教を学び、三千八十歳にして天台の教を学び、三千八十五歳にして天台の教を学び、三千九十歳にして天台の教を学び、三千九十五歳にして天台の教を学び、四千歳にして天台の教を学び、四千五歳にして天台の教を学び、四千十歳にして天台の教を学び、四千十五歳にして天台の教を学び、四千二十歳にして天台の教を学び、四千二十五歳にして天台の教を学び、四千三十歳にして天台の教を学び、四千三十五歳にして天台の教を学び、四千四十歳にして天台の教を学び、四千四十五歳にして天台の教を学び、四千五十歳にして天台の教を学び、四千五十五歳にして天台の教を学び、四千六十歳にして天台の教を学び、四千六十五歳にして天台の教を学び、四千七十歳にして天台の教を学び、四千七十五歳にして天台の教を学び、四千八十歳にして天台の教を学び、四千八十五歳にして天台の教を学び、四千九十歳にして天台の教を学び、四千九十五歳にして天台の教を学び、五千歳にして天台の教を学び、五千五歳にして天台の教を学び、五千十歳にして天台の教を学び、五千十五歳にして天台の教を学び、五千二十歳にして天台の教を学び、五千二十五歳にして天台の教を学び、五千三十歳にして天台の教を学び、五千三十五歳にして天台の教を学び、五千四十歳にして天台の教を学び、五千四十五歳にして天台の教を学び、五千五十歳にして天台の教を学び、五千五十五歳にして天台の教を学び、五千六十歳にして天台の教を学び、五千六十五歳にして天台の教を学び、五千七十歳にして天台の教を学び、五千七十五歳にして天台の教を学び、五千八十歳にして天台の教を学び、五千八十五歳にして天台の教を学び、五千九十歳にして天台の教を学び、五千九十五歳にして天台の教を学び、六千歳にして天台の教を学び、六千五歳にして天台の教を学び、六千十歳にして天台の教を学び、六千十五歳にして天台の教を学び、六千二十歳にして天台の教を学び、六千二十五歳にして天台の教を学び、六千三十歳にして天台の教を学び、六千三十五歳にして天台の教を学び、六千四十歳にして天台の教を学び、六千四十五歳にして天台の教を学び、六千五十歳にして天台の教を学び、六千五十五歳にして天台の教を学び、六千六十歳にして天台の教を学び、六千六十五歳にして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山越彌陀三尊及十界圖屏風(絹本着色)

(竪三尺三寸四分、横二尺八寸五分)

傳惠心僧都筆

京都　淨土宗金戒光明寺藏

山越の彌陀三尊は惠心僧都の感見にして、比叡山横川の山上に出現したる形相なること、本書第一冊に述べたるが如し、本圖亦傳へて惠心僧都の筆と爲し、畫上の色紙に、正暦五年に書したる僧都の題言、偈頌及び七言律詩あり、然れども其の果して自筆の書なるや、畫の果たして僧都の作に成りしや、將た當時僧都のみづから畫人に指示して感見の相を寫さしめしものなるや否やは、輙ち必ずしも信ずべからず、三尊の金色の如きは、正に後年の修補にして、殊に彌陀の大頭二指相捻の間より五彩の絲を出だして、之を臨終者に握らしめ、往生の安心を得せしむるは、後人の工夫なること固より言ふを待たざるなり、憶ふに鎌倉時代淨土宗弘敎の盛時に於ける方便の作爲なるべし、三尊圖は其の山容、樹木に尙古拙の處ありて、人をして或は惠心時代の遺作に修補を加へたるに非ざるなきやを憶はしむと雖も、十界圖に至りては、明かに惠心よりも年代の新なることを認む、蓋し亦鎌倉時代の製作ならむ、其の山水樹木及び前景の人物等、同時代の繪卷物に似たること頗る著し、而も其の技術の精巧は、優に繪卷物の名品と相伍する佳作なり、此の種の十界圖及び六道圖等には類品少からず、憶ふに淨土敎の漸く行はるゝや、欣求すべき淨土の反面たる穢土の厭ふべきことを知らしむる弘敎上の必要ありて、以て藤原時代の末葉以後頻りに製作せられたるなり、本圖の如きを其の最も佳なるものの一とす、大河の暴流を以て彼岸の淨土と此岸の穢土とを分かち、上には佛、菩薩の境界を圖し、下には地獄、餓鬼、畜生、修羅、人間等の諸相を示し、又往生を願ふ者の佛の來迎を受くる所を畫けり

AMITÂYUS AND TEN WORLDS.

(Set of three screens, in colours ; 3 feet 4 inches by 2 feet 9 inches.)

SAID TO BE BY YESHIN SÔZU.

OWNED BY KONKWAIKOMYÔJI, KYÔTO.

(COLLOTYPES.)

Amitâyus appearing from behind a mountain, is a vision of Yeshin Sôzu, and these shapes are the ones which appeared to Yogawa on Mount Hiyei. The legend has already been given, in the first volume, and the picture reproduced here is said to have been painted by Yeshin Sôzu also. On the coloured paper of this picture, the artist wrote the legend relating to those characters, and some words in their praise, he also added a Chinese poem each line containing seven ideographs. We cannot belive that these were all done by Yeshin himself, and that the picture too was painted by him, or that he caused some other artist to paint his vision. The gold colour on Amitâyus, has certainly been retouched and something added, and it is most probable that the artist's descendants added somewhat to the design. The second finger and thumb of the principal figure touch, and from them issues a beam of five-coloured light which is intended to be touched by the dying in order to secure peace in the next world. From this we may conclude that this was a conventional representation during the time when the propaganda of the Jôdo sect was flourishing, that is the Kamakura era. In this picture of Amitâyus, there is a suggestion of some of the old Chinese method of painting, in the way the mountains and trees are drawn ; and this tends to make us feel certain that some descendants retouched the relics of Yeshin's time ; but we feel quite positive that the picture of the Ten Worlds was never done in Yeshin's day. It may, however, be a product of the Kamakura era (12th to 14th century), because the mountains, the water, the trees, and also some figures in the foreground of the picture, resemble in some manner the picture-rolls of that time. The skilful treatment, however, has produced something which we are certain is in the same plane with the masterpieces of those rolls. There are some of that same pictures representing the Ten worlds, and the Six Roads which spirits travel on their way to the other world, which were, perhaps, made when the Jôdo sect became gradually popular, to show the bright world to which souls may hope to go, and by contrast, to let people now of the present, dirty world. Such pictures were made towards the end of the Fujiwara era and later, and the one reproduced here is one of the best among them. By a rapid-running, wide river, Jôdo (Paradise and the unattractive, present world are seen ; in the upper part of the canvas is shown, the region of Buddha and the Bodhisattvas ; below is Hell, with hungry souls and dead men in the torments of the wicked—it is a place filled with fighting and slaughter—human beings and other figures. The picture also shows a dying person who longs for the welcome of Buddha and who prays for peace in the future life.

山鹿藩刻三尊及十王圖開帖本書目

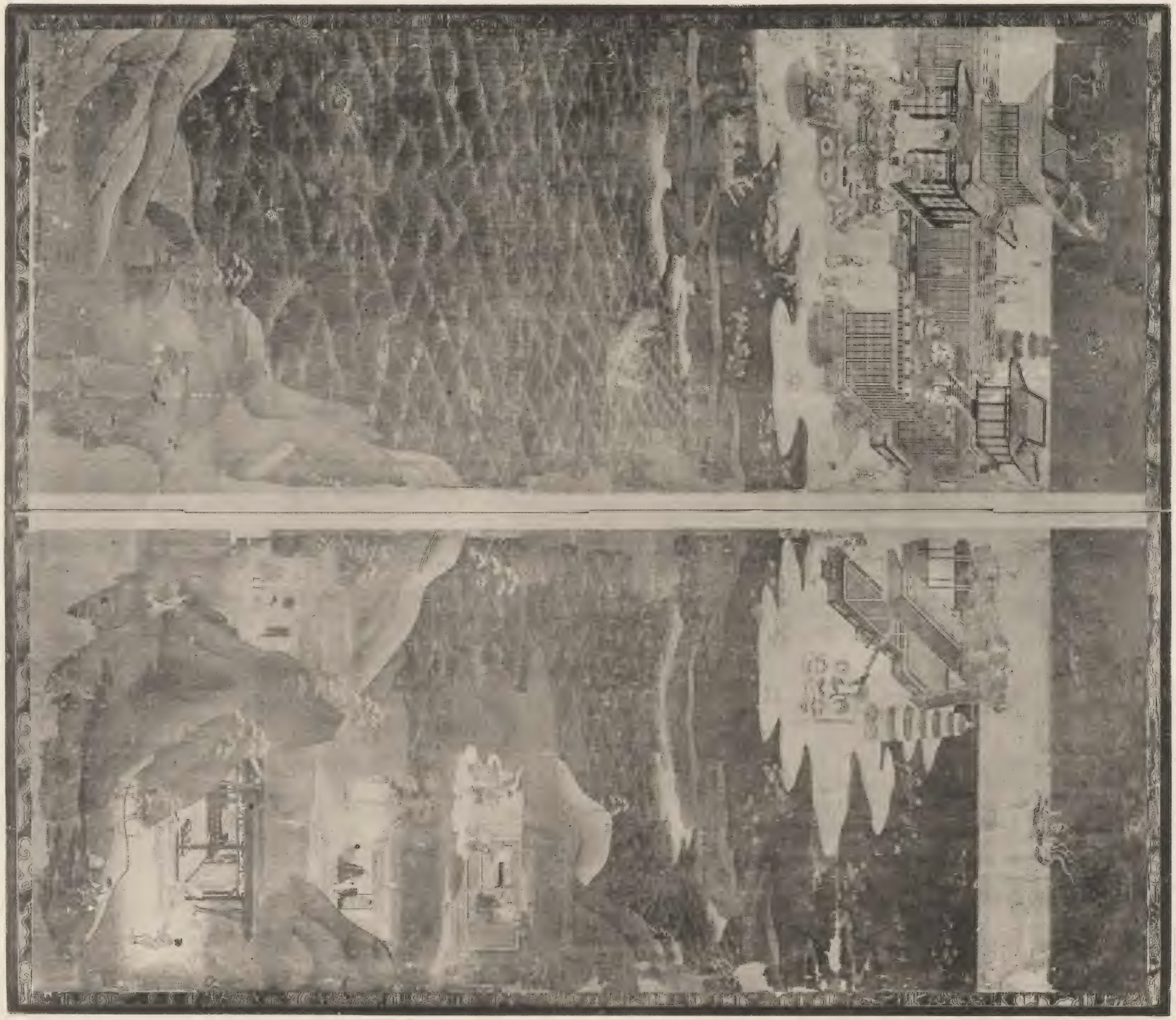
（寛三年五月三日）

（寛永十八年七月）

神憑心御證書

京極　宿土宗參旅文間書纏

山鹿の藩刻三尊は、ただ一種に無ッて本藩の藩の國学者の為の為の書の書の書



人物戲畫卷（紙本墨畫）

鳥羽僧正筆

（竪一尺）

山城國眞言宗高山寺藏

鳥羽僧正の戲畫は第一冊及び第四冊に出だせり、然れども未だ其の人物を載せざりしが故に、茲に之を掲ぐ、僧正の傳記及び畫卷の事は、既に述べたるを以て茲に重複せず、本圖は人物戲畫卷中の一部にして、衆僧遊戲の狂體を寫せり、例に依りて草略の健筆、輕妙自在の技を觀るべし

CARICATURE OF PRIESTS.

(Part of a roll; monochrome; 1 foot in width.)

BY TOBA SÔJÔ.

OWNED BY THE TEMPLE, KÔZANJI, YAMASHIRO PROVINCE.

(COLLOTYPE.)

Amusing pictures by Toba Sôjô have been given in the first and the fourth volumes, but we have not yet had any figures; therefore we now present one of that kind of picture here. The biography of the artist, and information about his picture-rolls, having already been given, we shall omit here. This picture is taken from a part of a roll of amusing character sketches, and depicts a variety of eccentric antics. As usual, the bold, free brush of this artist is distinctly evident.

人物畫幅第一號大師筆(圖)

島原蒙古襲

(第一圖)

出羽國羽黑山藏

海の荒々しい波の中に一隻の大船が今や本邦の人情風俗を載せて支那の港に進入しようとする光景を描いたものである。筆力雄渾にして構圖奇拔、海の荒々しい波の中の一隻の大船の姿態、人物の表情等極めて自然である。海上遠く蒙古襲來の時の光景を畫いたものである。

CARICATURE OF HIERES

(Part of a roll: monochrome: 1 foot in width)

BY TOBA SOJO.

OWNED BY THE TEMPLE KONAMI

(COLLOTYPE)

Amongst pictures by Toba Sojo have been given in the first and the fourth volumes, but we have not yet had any figures; therefore we now present one of that kind of picture. The biography of the artist and information about his picture-rolls, having already been given, we shall omit here. This picture is taken from a part of a roll of sketches, and depicts a variety of eccentric antics. As usual, the bold, free brush of this artist is distinctly evident.

布袋和尚睡眠圖（絹本着色）支那宋朝李龍眠筆

（竪二尺一寸八分、横一尺六寸二分）

伯爵德川達孝君藏

宋の李公麟、字は伯時、舒州の人なり、進士の試策に及第して中書門下と爲り、後刪定官に省し、官朝奉郎に至る、哲宗の元符三年、龍眠山に歸老して龍眠居士と號す、初め晋の顧愷之、梁の張僧繇及び唐の吳道子其の他前世の名蹟を學び、衆美を集めて以て己の有と爲し、更に新意を加へて以て一家の風を成せり、最も人物に長ず、曾て好みて馬を畫く、先づ群馬を觀て其の變態を盡くすことを期す、後僧の勸めに從ひ、終に筆を畫馬に絶ちて、專ら佛敎畫を作る、李薦の畫品龍眠を評して曰はく、鞍馬は韓幹に勝り、佛像は吳道玄を進むべく、山水は李思訓に似、人物は韓滉に似たりと、宣和畫譜賞して曰はく、人物能く狀貌を分別し、人をして望みて其の廊廟館閣、山林草野、閭閻臧獲、臺輿皁隸より、動作態度、顰伸俯仰、小大美惡と、東西南北の人なることを知らしむ、才かに點畫を分ちて、尊卑、貴賤成く區別あり、若し世俗の畫人ならば、混じて一律と爲さむ、大抵公麟立意を以て先と爲し、布置緣飾を次と爲す、其の成染精緻は俗工或は學ぶべしとも、率略簡易の處に至りては、則ち終に近づくべからざるなりと、圖繪寶鑑に曰はく、公麟畫を作るに、多く色を設けず、獨り澄心堂紙を用ゐて之を爲る、惟古畫を臨摹するに絹素を用ゐき、着色筆法雲行き水流れて起倒あるが如しと、又曰はく、當に宋畫中の第一と爲すべし、前古に照映する者なりと、是等古來の評賞、以て龍眠の眞價を察するに足る、其の遺作羅漢圖等往々我が國に傳はれるものあり、本圖は卽ち其の一にして、古來寶重の名品なり、所謂行雲流水の描法流暢巧麗を極め、布袋和尚の睡相眞に其の神を傳へたり、誠に稀有の妙作とす、布袋の事は先に第五冊楊月遺作の說明に述べたるが故に玆に重複せず

PRIEST PU-TAI SLEEPING.

(*Kakemono* in colours; 2 feet 2 inches by 1 foot 7⅓ inches.)

BY LI LUNG-MIEN (CHINESE).

OWNED BY COUNT SATOTAKA TOKUGAWA, TOKYO.

(COLLOTYPE.)

Li Lung-mien, surname Po-shih, passed the highest official examination and was appointed an official of the Imperial Household; afterwards he was gradually promoted until he attained a certain high position in the 3rd year of Yuan-fu (1100) in the reign of Emperor Che-tsung. He then returned to Lung-mien-shan and called himself Li Lung-mien. His first studies were directed to the pictures by Ku Kai-chih, of Tsin, Chang Seng-yu, of Liang, Wu Tao-tze, of Tang, and others. Combining the beautiful traits of all these together with a fresh originalily of his own, he created a school. He was exceptionary succssful in drawing the human figure; but once he was seized with a great fancy to paint horses and he gave much time to watching a band of horses and in making sketches of the animals' various poses and actions. In later years, he was given a bit of good advice by a priest; whereupon he stopped studying horses and devoted himself to painting Buddhistic pictures. A criticism by Li-chien on Li Lung-mien reads thus: "In painting horses he is superior to Kang-kan: with Buddhist pictures he excels Wu Tao-tze. His landscapes resemble those by Li Ssu-hsun: his figures are like Kang-kuang's work." His praises are sounded in the book, Hsuan-ho Hua-pu, where we read: "The figures are variously depicted to distinguish rank: if people look at them, they know at a glance to what position in life the characters belong; whether they are urbanites who dwell in mansions, or country folk from the woods; whether they belong to the domestic servant class or among the field labourers. The action and the manner are of infinite variety: they bow down or they raise themselves up: some are small, others are large. These are pleasing in appearance, those are repulsive. If the subject was a man from the East, West, South or North, the artist indicated the fact unmistakably on his treatment. Nobility and poverty are clearly differentiated. In fact, when the ordinary hand would confuse and create monotony, he gave to his compositions every gradation of characters.

Usually Li Lung-mien took his own idea as the prominent feature of his compositions: they being arranged to conform to his views, he added the decoration. Although his minute beauty may, perhaps, be imitated by the ordinary artist, yet his simplicity and refined taste are beyond the reach of their attainment. In Tu-hui Pao-chien it is said: "When Li Lung-mien paints a picture, he does not use many colours; but he must have special paper; and when he painted in the old style, or copied an antique picture, he used silk. His method of colouring and his way of using his brush, are as if clouds were moving and streame running, the technique being so smooth and fluent; and, furthermore, he was the best artist in the Sung school, and such an one rarely appears either in the old or in the present time." The critiques we have given, show Li Lung-mien's true worth. His work, such as Arhats and others, were often handed over to us. This picture is one of them, and is one of our old-time treasures. What has been called "moving clouds and running streams," as well as his effective colouring, are clearly shown.

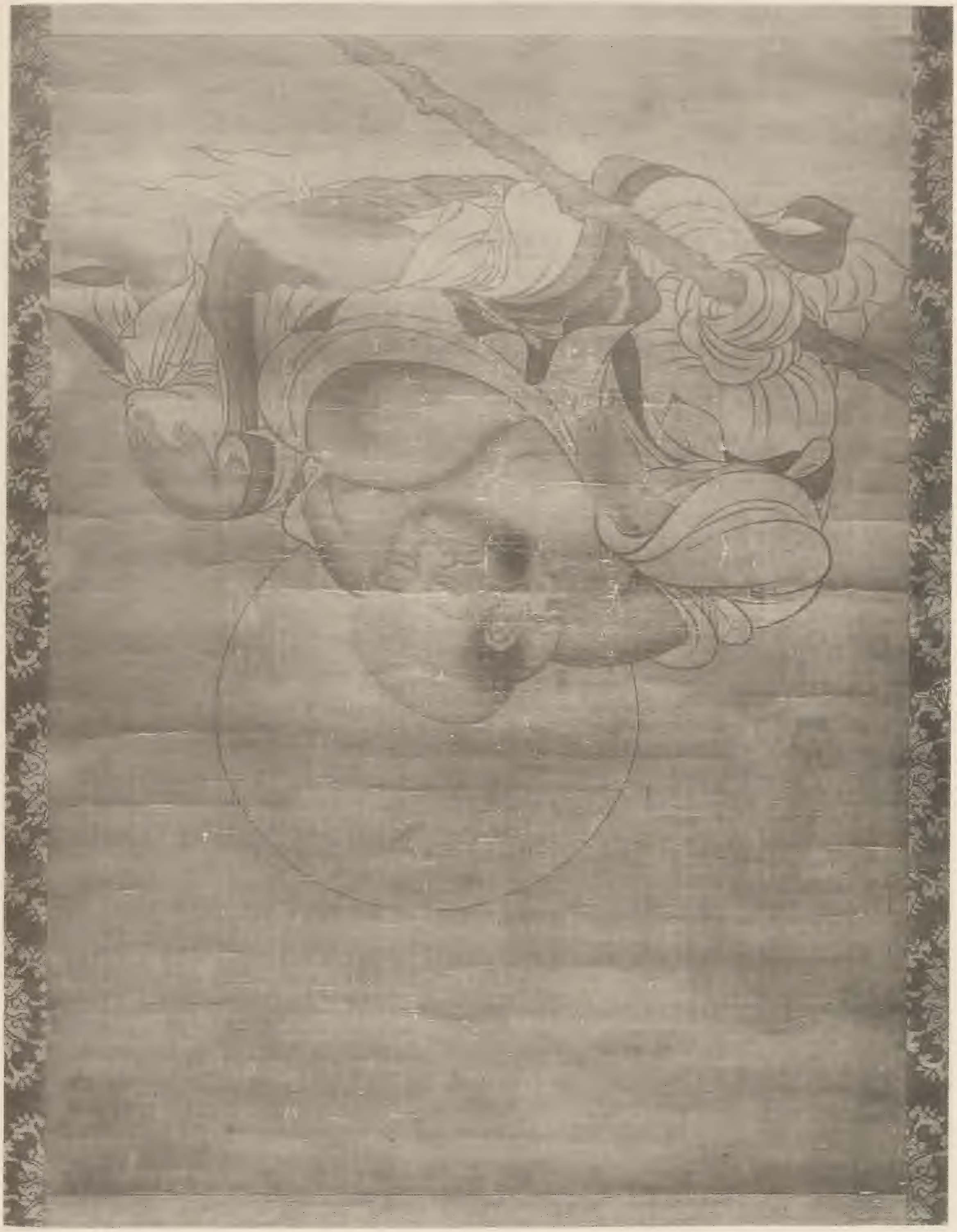
The sleeping Pu-tai is represented in his god-like nature, such a masterpiece is rarely fouud. We have told about Pu-tai in the fifth volume of this series, in connection with picture of him painted by Yôgetsu, and therefore omit here.

清谷峰釣圖 (白雲) 李龍眠筆

(縱二尺一寸六分 橫一尺六分)

由 藤川 毅 書 藤

清谷峰釣圖は宋の龍眠李公麟の筆である。中華の人物畫は人物を主とし、山水は人物の背景に過ぎない。この畫は人物を主とし、山水は人物の背景に過ぎない。この畫は人物を主とし、山水は人物の背景に過ぎない。この



寒江獨釣圖(絹本着色)

支那宋朝馬遠筆

(竪八寸九分、横一尺六寸六分)

伯爵井上馨君藏

馬遠の遺作と稱するものは、第八冊に高士觀月圖を出だせり、玆に又寒江獨釣圖を掲ぐ、此の圖は傳へて馬遠の筆と稱し、頗る藝苑に著名なる寶蹟なり、勁硬の筆致眞に宋朝院體の面目を觀る、古來名家の往々此の圖を摸したるものあり、探幽の臨本は正しく原圖を摸し、元信の臨本は左右を轉倒し、且物象を變化して其の大概の趣に倣へるものあり、原品と對照せば以て益〻雅趣を深うするに足らむ

A SOLITARY ANGLER.

(*Kakemono*, in colours; $10\frac{3}{5}$ inches by 1 foot $7\frac{4}{5}$ inches.)

BY MA YUAN, SUNG DYNASTY, CHINA.

OWNED BY COUNT KAORU INOUYÉ, TOKYO.

(COLLOTYPE.)

One of the treasures left us by Ma Yuan, is given in the eighth volume, it is entitled: "Moonlight Scene;" and depicts an eminent personage gazing reverently at the moon. We give here another masterpiece: A Solitary Fisherman Angling in a Lonely River," which is said to have been painted by Ma Yuan, and which is one of the conspicuous gems of the Art World. We notice the bold treatment which is a genuine characteristic of the Art Bureau of the Sung dynasty, China. This picture has very often been taken as a theme by other eminent artists, among whom we may name Motonobu and Tannyû. The latter's work is done precisely according to this original; but the former's is changed, the two halves of the composition being transposed, and some of the details differing. Motonobu took only the general idea of the subject from the original canvas. By a study of these pictures, we are made to feel deeply the influence of the original, and we must bestow high praise when we compare the two copies with the original.

蘇江漁父圖 宋 絹本

李唐筆 蘇江漁父圖

（縱二尺三寸五分 橫五尺六寸）

市場社 上海 發賣

A SOUTHERN FISHERMAN

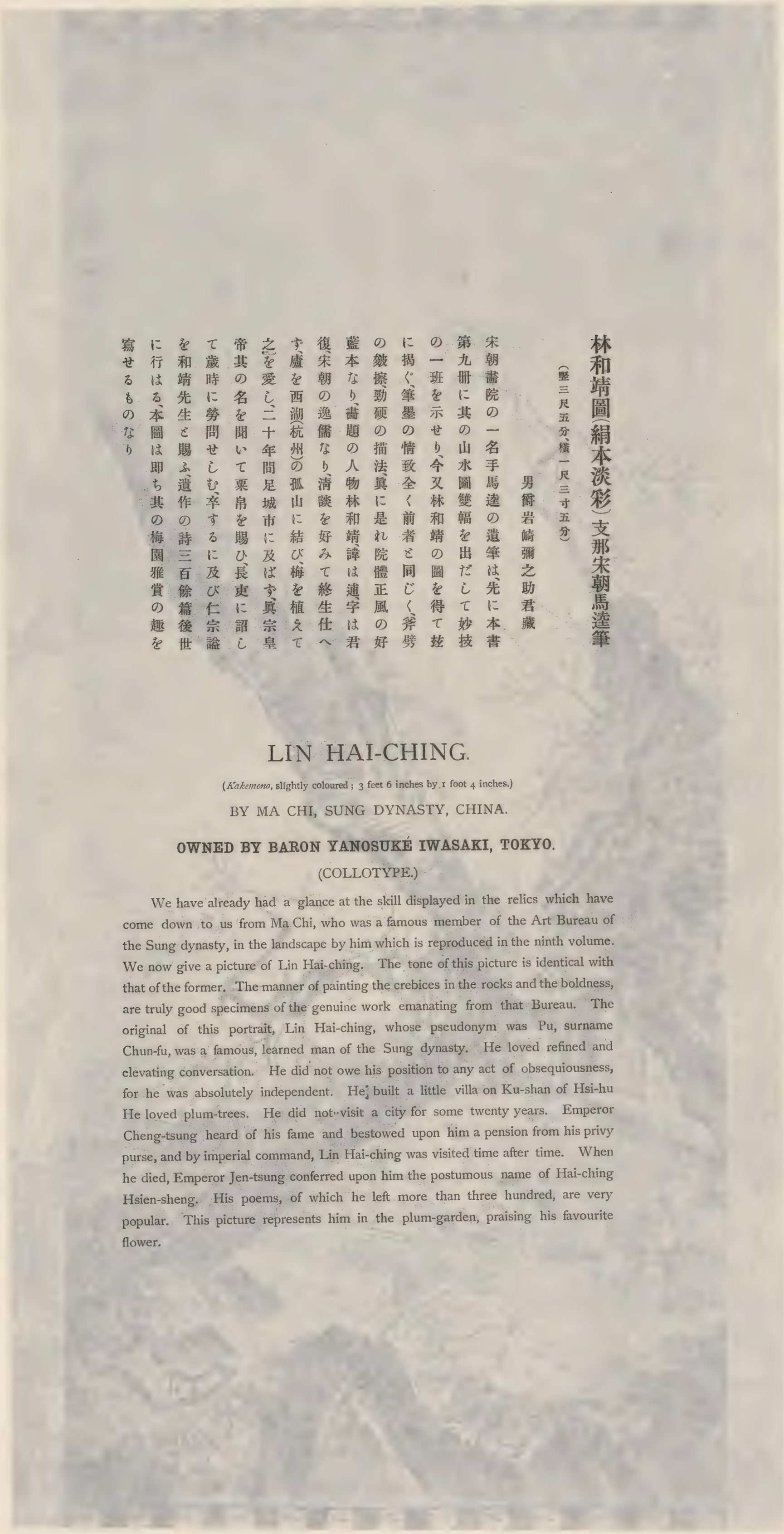
(Measures 31 inches by 1 foot 7½ inches)

BY MA YUAN, SUNG DYNASTY, CHINA.

OWNED BY COUNT KAOUN UNGNAE, TOKYO.

SOUTHERN FISHERMAN

One of the treasures left in the Ma Yuan's style in the eighth volume of Sollery Tiapenmen "Ming in a Tokyo Museum," which is said to have been painted by Ma Yuan, and which is one of the conspicuous works of the Ma Yuan's style of the Sung Dynasty. This picture has been [illegible] Mr. Kaoun Ungnae, a noble of the Tokugawa family, who is a great connoisseur of the Chinese Sung Dynasty paintings. The picture is a masterpiece of the Sung Dynasty painting, and seems to be the original work of Ma Yuan. Mr. Kaoun Ungnae is the owner of the original; but the picture is [illegible] and seems to be a copy of



林和靖圖(絹本淡彩)支那宋朝馬遠筆

(竪三尺五分、横一尺三寸五分)

男爵岩崎彌之助君藏

宋朝畫院の一名手馬遠の遺筆は、先に本書第九冊に其の山水圖雙幅を出だして妙技の一班を示せり、今又林和靖の圖を得て玆に掲ぐ、筆墨の情致全く前者と同じく、斧劈の皴擦、勁硬の描法、眞に是れ院體正風の好藍本なり、畫題の人物林和靖、諱は逋、字は君復、宋朝の逸儒なり、清談を好みて終生仕へず、廬を西湖(杭州)の孤山に結び、梅を植えて之を愛し、二十年間足城市に及ばず、眞宗皇帝其の名を聞いて粟帛を賜ひ、長吏に詔して歳時に勞問せしむ、卒するに及び仁宗謚を和靖先生と賜ふ、遺作の詩三百餘篇後世に行はる、本圖は即ち其の梅園雅賞の趣を寫せるものなり

LIN HAI-CHING.

(*Kakemono*, slightly coloured; 3 feet 6 inches by 1 foot 4 inches.)

BY MA CHI, SUNG DYNASTY, CHINA.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

We have already had a glance at the skill displayed in the relics which have come down to us from Ma Chi, who was a famous member of the Art Bureau of the Sung dynasty, in the landscape by him which is reproduced in the ninth volume. We now give a picture of Lin Hai-ching. The tone of this picture is identical with that of the former. The manner of painting the crebices in the rocks and the boldness, are truly good specimens of the genuine work emanating from that Bureau. The original of this portrait, Lin Hai-ching, whose pseudonym was Pu, surname Chun-fu, was a famous, learned man of the Sung dynasty. He loved refined and elevating conversation. He did not owe his position to any act of obsequiousness, for he was absolutely independent. He built a little villa on Ku-shan of Hsi-hu He loved plum-trees. He did not visit a city for some twenty years. Emperor Cheng-tsung heard of his fame and bestowed upon him a pension from his privy purse, and by imperial command, Lin Hai-ching was visited time after time. When he died, Emperor Jen-tsung conferred upon him the postumous name of Hai-ching Hsien-sheng. His poems, of which he left more than three hundred, are very popular. This picture represents him in the plum-garden, praising his favourite flower.

LIN HAI-CHING.

(Kakemono, slightly colored; 3 feet 6 inches by 1 yd. 2 feet 4 inches.)

BY MA CHI, SUNG DYNASTY, CHINA.

OWNED BY BARON YANOSUKE IWASAKI, TOKYO.

(COLLOTYPE.)

We have already had a glance at the skill displayed in the relics which have come down to us from Ma Chi, who was a famous member of the Art Bureau of the Sung dynasty, in the landscape by him which is reproduced in the ninth volume. We now give a picture of Lin Hai-ching. The tone of this picture is identical with that of the former. The manner of painting the crepices in the rocks and the boldness are truly good specimens of the genuine work emanating from that Bureau. The original of this portrait, Lin Hai-ching, whose pseudonym was Pu, surname Chun-yi, was a famous learned man of the Sung dynasty. He loved retired and elevating conversation. He did not owe his position to any act of obsequiousness; for he was absolutely independent. He built a little villa on Ku-shan of Hsi-hu. He loved plum-trees. He did not visit a city for some twenty years. Emperor Cheng-tsung heard of his fame and bestowed upon him a pension from his privy purse; and by imperial command, Lin Hai-ching was visited time after time. When he died, Emperor Jen-tsung conferred upon him the posthumous name of Hai-ching Hsien-sheng. His poems, of which he left more than three hundred, are very popular. This picture represents him in the plum-garden, praising his favorite flower.

林逋圖(陳本淳筆)支那宋時墨畫

(縱三尺五寸一寸二分五厘)

所有者 男爵 岩崎彌太郎氏

寶物古蹟調査委員の一名主任書記の資格を以て本書に於て此の林逋圖の一班を示せり、今次林氏の圖畫を骨董に付ては其の山水圖畫數點を出版して世人に公にせり、之れ墨の骨董に關する一大傳奇なり、其人傳の人傳林逋、字は君平、錢塘の人、隱逸を以て、仙人の如く、梅を愛し、鶴を愛し、孤山に庵を結び、妻を娶らず、子なし、常に小舟に乘じて湖心に出で、客來れば、童子、鶴を放つて、之を招く、故に、詩、清麗、人、之を愛誦す、天子、聞いて、其人を、徵して、官を與へんとす、固辭して、就かず、天子、其人を、賞して、其の、詩集を、求む、其人、之を、獻ず、其人、之を、愛して、其の、墓を、孤山に、卜して、之を、葬る

二王木像(着色) 定慶作

(各身長五尺)

奈良法相宗大本山興福寺藏

二王の事は先に第二冊東大寺南大門二王の説明に述べたり、おほよそ本邦の二王中、其の像の長大なると名工運慶、湛慶の作なるとに由りて、最も著名なるは東大寺南大門の像に如くはなく、其の製作年代の古きは法隆寺中門の二王に如くものなしと雖も、若し眞に彫塑上技術の精巧を以て之を言はゞ茲に掲ぐる興福寺の二王像に及ぶものなし、こは興福寺濫觴西金堂の條に、「右二尊共に建久時代春日大佛師定慶造」之、但二尊共正應元年十月十日修覆、大佛師善增石見繪所大佛師觀實薩摩」と記され、今西金堂は既に存せざるを以て、之を金堂に合置せる所のものなり、定慶は即ち運慶の二男、初め法橋康運と名のりし者にして、生歿年曆は詳かならずと雖も、近年胎銘の發見に依り、本書第二冊に掲ぐる維摩像は、運慶の作と稱し來りし傳説の非にして、定慶の建久五年三月二十三日より五月十五日迄の間に製作したるものなることを知れり、此の時定慶は既に法印の僧位に進めり、維摩像の古來久しく運慶の作として信ぜられたるは、今にして定慶の技巧の勝れたりしに依ることを覺ると共に、本像の製作の絶妙なるも亦宜なることを思ふに堪へたり、其の興福寺濫觴の記せる如く、建久年中定慶の作たること、益〻信ずべしとす、唯彩色は正應元年佛師善增及び繪佛師觀實に依りて修補せられたるものなることを忘るべからず

WOODEN IMAGES OF NÂRÂYAṆA AND VAJRAPÂṆI.

(Each 5 feet in height.)

BY JOKEI.

OWNED BY THE TEMPLE, KOFUKUJI, NARA.

(COLLOTYPE.)

Concerning these two deities, we have already spoken in the second volume, where reproduction of their images in the southern gate of the temple, Tobaiji, are given. Among the colossal images in our country, carved by famous artists, such as Unkei and Tankei, those two guardians of Todaiji, are most notable, because of their size and because of the artists; but the oldest images of this kind are those at the middle gate of Horyuji; while if we restrict ourselves to the consideration of minute skill in workmanship, really these two protectors of Kofukuji are quite without rivals. In the documents relating to the Western Hall, the first building of Kofukuji, there are these words: "These two deities were made in the Kenkyu era (1190—1198) by Jokei." Jokei was the second son of Unkei, and at first he was called Hokkyo Ko-un. The date of his dirth is not known, neither is that of his death, but, as a result of research made by recent investigators, something has been learned of him.

WOODEN IMAGES OF NARAYANA AND VATARAPANI

(Each 2 feet in height.)

BY IOKEI

OWNED BY THE TEMPLE KOFUKUJI NARA

(COLLOTYPE.)

Concerning these two deities, we have already spoken in the second volume, where reproduction of their images in the southern gate of the temple, Topaiji, are given. Among the colossal images in our country, carved by famous artists, such as Unkei and Tankei, those two guardians of Topaiji are most notable, because of their size and because of the artists; but the oldest images of this kind are those at the middle gate of Horyuji; while it we restrict ourselves to the consideration of minute skill in workmanship, really these two protectors of Kofukuji are quite without rivals. In the documents relating to the Western Hall, the first building of Kofukuji, there are these words: "These two deities were made in the Kenkyu era (1190—1198) by Iokei." Iokei was the second son of Unkei, and at first he was called Hokkyo Ko-nin. The date of his birth is not known, neither is that of his death, but, as a result of research made by recent investigators, something has been learned of him.

二王木像(運慶)　法相觀音

(奈良興福寺)

二王の運慶の二王中,其の像の最大なるものは工藤祐經の作なりと申にて,
本堂の二王像は奈良大寺の像に似り,其の像の嚴重なる點は,
最も素朴なる東大寺の門の像に似たるものなり,
此の二王像は,
興福寺藤原氏の祖,
二尊並立の西金堂に安置せられたるものなり,
三日より
和歌山縣の古來人しく藤の作なりと,
つ冒ねる其の二王の像は,
の興福寺の藤の作にして,
多くの恩恵に浴したるものなり

僧形八幡大菩薩木像(着色) 快慶作

(身長二尺七寸七分)

奈良　華嚴宗東大寺勸學院安置

應神天皇は古來之を地藏菩薩の垂迹として其尊像を僧形の地藏に造り、名けて八幡大菩薩と稱す、玆に掲ぐるは東大寺八幡宮に奉安したる僧形八幡の像にして、錫杖は即ち地藏菩薩の持物なり、建久八年八月十七日、東大寺三綱等勝光明院寶藏の八幡像を以て、其の文治四年五月造營成る所の鎭守八幡宮の神體と爲して奉祀せむことを請ふ、朝議之を神護寺に納れむとす、仍りて東大寺僧重源新に此の像を造立せり、其の胎內の銘文に依り、建仁元年十二月二十七日造了開眼したるものにして、施主の巧匠は安阿彌陀佛快慶、及び小佛師快尊、慶聖、良情、慶運、宗賢、尊慶、良快、祐賢、宗圓、慶覺、覺嚴、隆圓、覺圓、良尊、信慶、勝盛、良智、有尊、有實、快祐、覺緣、淨慶、慶覺、慶寬、實嚴、運慶、有序、圓長、宗遍、彩色は大中臣友永、藤井米良及び友綱、錫杖の銅工は兼基の手に成れるものなることを確知すべし、快慶の作銘的確なるもの此の像の外未だ之あるを知らず、殊に之に依りて當時の小佛師の歷名を知り、以て彫塑史の遺を補ふことを得、豈寶重せざるべけむや、まして其の作の精巧端麗、鎌倉時代初期に於ける彫像の絕好標本たるをや、快慶は運慶(第二冊に出づ)の父なる七條佛所の大佛師康慶の弟子なり、法名を安阿彌陀佛と云ふ、歿年、享壽共に詳かならず、當時運慶、湛慶等は頗る剛岩の作風を出だせしが、快慶獨り定朝以來の風を紹述して、穩和なる如來部の像に長じ、以て運慶等と盛名を等しうせり、本邦彫塑史上、指を第一流の大作家に屈せざるべからず

WOODEN IMAGE OF HACHIMAN DAIBOSATSU AS A PRIEST.

(2 feet 9¼ inches in height.)

BY KWAIKEI.

OWNED BY KANGAKU-IN, TÔDAIJI, NARA.

(COLLOTYPE.)

According to Buddhists, Emperor Ôjin (270-310) was an incarnation of Arya Gaganagañja, and hence his image is sometimes made in the habit of a priest and this is called, Hachiman Daibosatsu. This one shows just that kind of an image, and is respectfully preserved in the Kangaku-in of Tôdaiji. The staff which this figure carries, is the same as that which Arya Gaganagañja always bears. On the 17th day of the 8th month, 8th year of Kenkyû (1197), the three priestly orders of Tôdaiji wished to secure the image of Hachiman, owned by Shôkômyô-in, to instal it as their principal deity in their Hachiman Shrine, which built in the 4th year of Bunji (1193), but the Imperial Council was going to worship that image, installing it in Jingoji. The priest Jû-gen of Tôdaiji, therefore, had this another one newly made. According to the legend written on the inside, we know that the work was completed and the image became the principal deity in the 1st year of Kennin (1202). The artists who wrought this work were as follows: wood-carvers, Kwaikei, Kwaison, Keisei, Ryôjô, Keiun, Sôken, Sogkei, Ryôkwai, Yûken, Sôgen, Keikaku, Kakugon, Ryûyen, Kakuyen, Ryôson, Shinkei, Shôsei, Ryôchi, Yûson, Yûjitsu, Kwaiyû, Kakuyen, Jôkei, Keikaku, Keikan, Jitsugon, Unkei, Yûjo, Yenchô, Sôhen; Colourist, Tomonaga Ônakatomi, Yoneyoshi Fujii, and Tomotsuna: Copper-work on staff, Kanemoto. These are given distinctly in the legend. The name of Kwaikei is priecisely given on this image only; this is especially interesting because thereby we come to learn the names of another carvers of Buddhist images, and this will be of service in the study of the history of wood-carving. Is not this an estimaable treasure, because of this one point? How much more interesting it is to think that the charming skill pertains to an image belonging to the Kamakura era (12th to 14th Century), and one of the best specimens of this kind of image. Kwaikei was a pupil of Kôkei, the father of Unkei (of whom we have spoken in the second volume). Kwaikei's Buddhist name was An Amidabutsu. We cannot learn the date of his death, or the age in which he lived. Unkei and Tankei, in their time, used to show a rather bold sort of treatment; but Kwaikei alone succeeded to this manner after Jôchô. He had the strong point of being able to treat the gentle nature of Taihâgata-garbha; an abilty which placed his fame on the same level with the former two, Unkei and Tankei. We count him as the first man among wood-carvers, when we enumerate the masters of that craft on our fingers.

観音像（伝）

（ゆめどのこんぜ）

（3 feet 9½ inches in height.）

WOODEN IMAGE OF HACHIMAN DAIBOSATSU AS A PRIEST.

OWNED BY KANGETSU-IN, TODAIJI, NARA

BY KWAIKEI

（COLLOTYPE）

According to Buddhists, Emperor Ôjin (270-310) was an incarnation of Arya Çagaribagaṇḍa, and hence his image is sometimes made in the habit of a priest and this is called, Hachiman Daibosatsu. This one shows just that kind of an image, and is respectfully preserved in the Kangetsu-in of Todaiji. The staff which this figure carries, is the same as that which Arya Çagaribagaṇḍa always bears. On the 17th day of the 8th month, 8th year of Kenkyû (1197), the three priestly orders of Todaiji wished to secure the image of Hachiman, owned by Shôkômyô-in, to instal it as their principal deity in their Hachiman Shrine, which built in the 4th year of Bunji (1188), but the Imperial Council was going to worship that image, installing it in the 4th year of Bunji (1189), therefore, had this another one newly made. According to the legend image was completed and the image became the principal deity in the temple. Unkei and Tankei, in their time, used to show a great deal of skill in the sculpture of this kind of image. Kwaikei's Buddhist name was Ajari Amitabhatsu. We cannot learn the date of his death, or the age in which he lived. Unkei and Tankei, in their time, used to show a rather bold sort of treatment; but Kwaikei alone succeeded to this manner after Jôchô. He had the strong point of being able to treat the gentle nature of Amitabha-Buddha; an ability which placed his name on the same level with the former two, Unkei and Tankei. We count him as the first man among wood-carvers, when we enumerate the masters of that craft on our images.

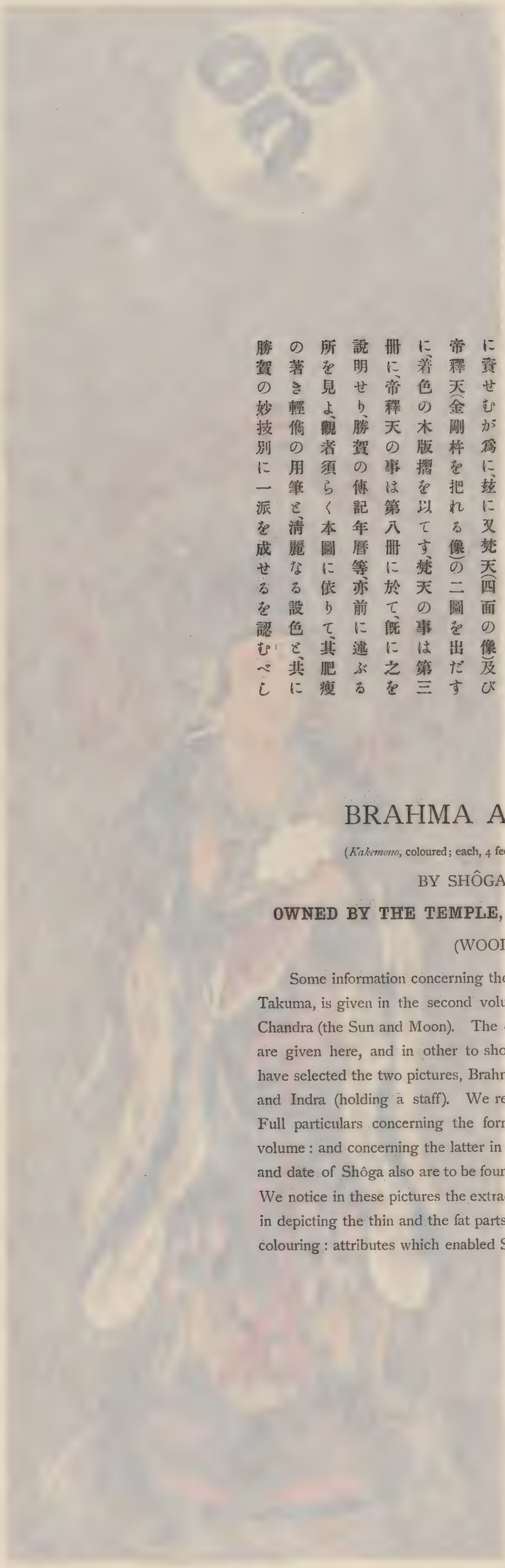
木像八幡大菩薩坐像

（奈良二月堂）

奈良 二月堂 法華院 所蔵

運慶 作

運慶は奈良時代の仏師で、東大寺の金剛力士像などを作った人物である。この像は、二月堂に属する法華院の所蔵である。八幡大菩薩の姿を彫刻したものである。当時、東大寺の僧侶たちは、この像を本尊として、法華院の内陣に安置していた。しかし、建久元年（1190）、朝廷の命により、この像と同じ大きさの像を新たに造って、法華院に安置することになった。新像は、建久元年（1190）に完成し、その年の八月十七日に、法華院の内陣に安置された。新像は、法華院の本尊となった。運慶は、この像を作るにあたって、法華院の内陣に安置されていた古い像を模倣したと伝えられている。運慶は、この像の作風を、自分の師匠である康慶の作風に倣ったと伝えられている



梵天及帝釋天畫像(絹本着色)

宅磨勝賀筆

(各竪四尺三寸一分、横一尺三寸九分)

京都眞言宗大本山敎王護國寺藏

宅磨勝賀の十二天圖は、第二冊に其の日天及び月天を掲げしが、更に其の技風の精觀に資せむが爲に、玆に又梵天(四面の像)及び帝釋天(金剛杵を把れる像)の二圖を出だすに、着色の木版摺を以てす、梵天の事は第三冊に、帝釋天の事は第八冊に於て、既に之を説明せり、勝賀の傳記年暦等、亦前に述ぶる所を見よ、觀者須らく本圖に依りて、其肥瘦の著き輕儁の用筆と、清麗なる設色と、共に勝賀の妙技別に一派を成せるを認むべし

BRAHMA AND INDRA.

(*Kakemono*, coloured; each, 4 feet 4 inches by 1 foot $4\frac{1}{4}$ inches.)

BY SHÔGA TAKUMA.

OWNED BY THE TEMPLE, KYÔWÔGOKOKUJI, KYÔTO.

(WOOD-CUT.)

Some information concerning the twelve deities of Heaven, by Shôga Takuma, is given in the second volume, with the pictures of Sûrya and Chandra (the Sun and Moon). The eleventh and twelfth of these deities are given here, and in other to show more precisely the artist's skill, we have selected the two pictures, Brahma (the first one, having four faces) and Indra (holding a staff). We reproduce them in coloured wood-cuts. Full particulars concerning the former have been given in the third volume: and concerning the latter in the eighth volume. The biography and date of Shôga also are to be found in the volumes we have mentioned. We notice in these pictures the extraordinarily free movement of the brush in depicting the thin and the fat parts of the body, as well as the effective colouring: attributes which enabled Shôga to establish a school himself.

梵天及帝釋天畫贊(冊本彩色)

狩野榮信筆

(公證四尺三寸一分,縱一尺三寸七分)

京都眞言宗大本山東寺王藏院所藏

細筆の彼岸に一流を劫せる如き筆づかひの業も驚歎の用筆と新鮮なる彩色とに並び風格眞に見るべき本圖に遺りつゝ並び明瞭なる線の輪郭を圖の中央に配し遠景の靜謐を圖に遺し前に遊ぶ龍に乘じ帝釋天の水瓶を以つて妖天の車を引き三帝釋天(金剛杵を持ち象)の二圖を出だせに賣女ひなを盃に挿し及梵天(四面の象)及び月天を併せ描く天圖より二冊に分ち第二冊に並の日天圖の十二天圖を第一冊に並の

OWNED BY THE TEMPLE, KAZOWŌGOKOKUJI, KYŌTO.

BRAHMA AND INDRA.

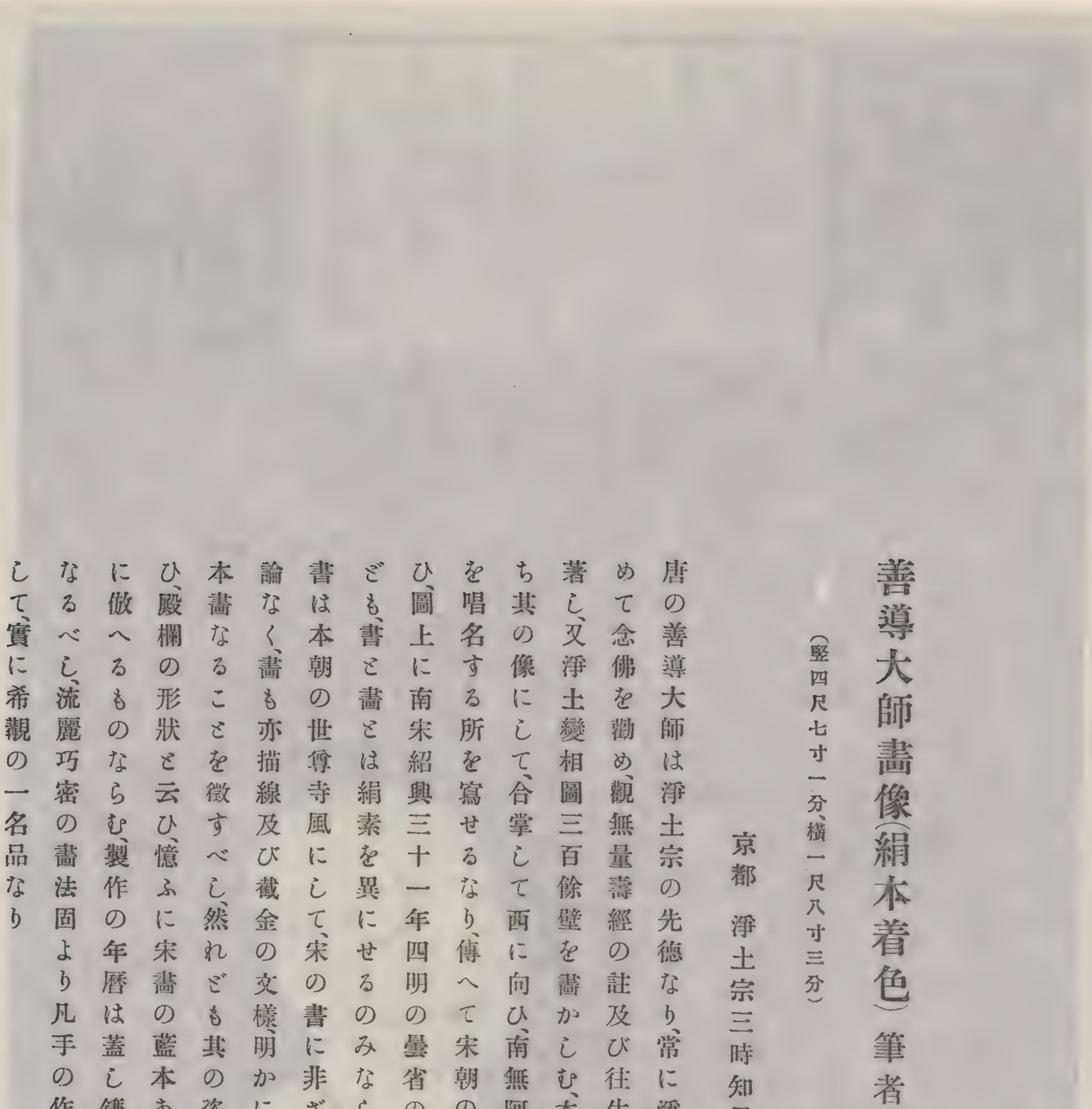
(Kakemono, coloured; each, 4 feet 4 inches by 1 foot 4½ inches.)

BY SHŌGA TAKUMA.

OWNED BY THE TEMPLE, KAZOWŌGOKOKUJI, KYŌTO.

(WOOD-CUT.)

Some information concerning the twelve deities of Heaven, by Shōga Takuma, is given in the second volume, with the pictures of Surya and Chandra (the Sun and Moon). The eleventh and twelfth of these deities are given here, and in order to show more precisely the artist's skill, we have selected the two pictures, Brahma (the first one, having four faces) and Indra (holding a staff). We reproduce them in coloured wood-cuts. Full particulars concerning the former have been given in the third volume; and concerning the latter in the eighth volume. The biography and date of Shōga also are to be found in the volumes we have mentioned. We notice in these pictures the extraordinarily free movement of the brush in depicting the thin and the fat parts of the body, as well as the effective colouring; attributes which enabled Shōga to establish a school himself.



善導大師畫像(絹本着色) 筆者不詳

(竪四尺七寸一分、横一尺八寸三分)

京都　淨土宗三時知恩寺藏

唐の善導大師は淨土宗の先德なり、常に淨業を修めて念佛を勸め、觀無量壽經の註及び往生禮讃を著し、又淨土變相圖三百餘壁を畫かしむ、本圖は即ち其の像にして、合掌して西に向ひ、南無阿彌陀佛を唱名する所を寫せるなり、傳へて宋朝の作と言ひ、圖上に南宋紹興三十一年四明の曇省の贊あれども、書と畫とは絹素を異にせるのみならず、其の書は本朝の世尊寺風にして、宋の書に非ざること論なく、畫も亦描線及び截金の文樣、明かに其の日本畫なることを徵すべし、然れども其の姿態と云ひ、殿欄の形狀と云ひ、憶ふに宋畫の藍本ありて之に倣へるものならむ、製作の年曆は蓋し鎌倉時代なるべし、流麗巧密の畫法固より凡手の作に非ずして、實に希覯の一名品なり

SHAN-TAO TA-SHIH (ZENDÔ DAISHI).

(*Kakemono*, coloured; 4 feet 8 inches by 1 foot $9\frac{7}{8}$ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, SANJI CHION-JI, KYÔTO.

(COLLOTYPE.)

Shan-tao Ta-shih, of Tang, China, is one of the patriarchs of the Jôdo sect. He was always devoted to the purity of his creed, and constantly advocated the saying of 'Nen Butsu." He published a commentary on the Amitâyur-dhyâna sûtra. He also caused artists to draw three hundred wall-pictures of the various worlds in Heaven. The picture reproduced here is his portrait. His hands are folded together; he is facing the West and whispering *Namo, Mitabhaya*, "Namu Amida Butsu," and the salutation to Buddha Amitâbha. The picture is said to have been painted during the Sung dynasty of China (10th to 13th century), but the lines of the portrait and of the designs of the robes are done in fine gold, apparently Japanese painting. However, the style of the figure and the shape of the railing, are after the manner which seems to have been the model for Sung pictures: consequently the date of this picture will, perhaps, be during the Kamakura era (12th to 14th century). The effective and minute treatment of course betray the hand of an eminent artist. Really it is one of the rarest masterpieces we can find.

善導大師畫讃本客分 雪舟本紙

（縮四尺七寸七一分巾一尺八寸三分）

高橋 敬士岩三郎氏藏

つて、愛に善導の一幅品である。

けるように、新羅僧侶の藤和尚と共に雪舟の神に我々に過ぎるものはない。

の、鎌倉の京洛に受けつがれ、殊に室町の藤原盛の筆の藤本ものと雖も、全神の盛衰は、

本書は、ここまで回ってきたこの作品の、藤原氏の筆の藤本ものと雖も、

〝ゑ書き〟書き出しの京洛に、室町の藤原盛

不動明王圖(絹本着色)

傳藤原長隆筆

(竪四尺二寸六分、横一尺九寸七分)

伯爵井上馨君藏

藤原長隆の筆と稱するものは、先に第八冊に住吉物語畫卷を出だせり、玆に掲ぐる不動明王圖、亦傳へて長隆の遺作なりと云ふ、長隆の小傳(第八冊)及び不動明王の事(第一冊等)は、既に述べたるを以て玆に再たびせず、本圖は古來鍛冶橋狩野家(探幽の家)に傳襲せられたる寶物にして、傳へ云ふ、元の入寇退治祈禱の本尊として畫かしめしものなりと、蓋し或は然らむ、畫風は正に元冠(弘安四年)頃に成りし所のものに係かりて、鎌倉時代佛敎畫の特徴著く、而も技巧の頗る勝れたるを認む

AKSHOBHYA.

(*Kakemono* in colours; 4 feet $2\frac{5}{6}$ in hes by 1 foot $11\frac{1}{2}$ inches.)

SAID TO BE BY NAGATAKA FUJIWARA.

OWNED BY COUNT KAORU INOUYÉ, TOKYO.

(COLLOTYPE.)

As a representative of the work of Nagataka Fujiwara, we have already given in the eighth volume, a reproduction from the *emakimono* of *Sumiyoshi Monogatari*. The Akshobhya, which is shown here, is said to have been executed by him. As his biography has been given in the eighth volume, and as we have given information about this Akshobhya in the first volume, we do not repeat here. This treasure was, at first, handed down from generation to generation of the Kanô family, and it is said that it was painted to represent the principal god to whom prayer was addressed at the time of the Mongol Invasion of Japan, and through whose influence the invaders were overwhelmed by the elements and made to perish. We notice that it was done at that time; that is the 4th year of Kô-an (1281), and we observe the special characteristics of Buddhist pictures of the Kamakura era (13th century). We must, also, admit that it is quite a skilful piece of work.

本朝印度王國(佛本紀)

(寶曆五年二十六夜)

新藏國寫經畫

由留れ　土蓮氏画

御ムけらゝ　ゝ頭つ

倉間外衛嫁蓄の神畫の本物畫ノ面ゝ者ゝ
空間年)頃に如ゝつ潤のゝものに溜ゝ者ゝ
ゝゝ蓋ノ鹿ゝ鹿ゝ幾ゝゝ蓄屬ゝ五に京法
蓮菱谷海蓄の本尊ゝつゝ蓄ゝつゝゝものの
蓮ゝゝけゝゝ遊神ゝゝつゝ前ゝ三ゝゝ正の人
ゝ本圖ゝ古來蓮谷蓄特理畫(蓮前の蓮ゝ前

AKSHOBHYA.

(Kakemono in colours: 4 feet 8½ inches by 1 foot 11½ inches.)

SAID TO BE BY NAGATAKA EUJIWARA.

OWNED BY COUNT KAORU INOUYE, TOKYO.

(COLLOTYPE.)

As a representative of the work of Nagataka Eujiwara, we have already given in the eighth volume, a reproduction from the embroideries of Zhunjiosji Monogatari. The Akshobhya, which is shown here, is said to have been executed by him. As his biography has been given in the eighth volume, and as we have given information about this Akshobhya in the first volume, we do not repeat here. This treasure was, at first, handed down from generation to generation of the Kanō family, and it is said that it was painted to represent the principal god to whom prayer was addressed at the time of the Mongol Invasion of Japan, and through whose influence the invaders were overwhelmed by the elements and made to perish. We notice that it was done at that time: that is the 4th year of Kō-an (1281), and we observe the special characteristics of Buddhist pictures of the Kamakura era (13th century). We must, also, admit that it is quite a skillful piece of work.

法然上人行狀畫卷(紙本着色)　傳土佐邦隆筆

全四十八卷中第一卷の二段

(竪一尺八分)

京都 淨土宗大本山知恩院藏

法然上人行狀畫卷は、知恩院と當麻寺との二本あり、本書第八冊に其の當麻寺所藏のものを出だし、法然上人の小傳等を述べたり、茲に掲ぐるは則ち知恩院所藏本にして、此の畫卷亦四十八卷あり、當麻本は土佐吉光の一筆に成れりと傳ふれども、本品は或は吉光の一筆と言ひ、或は吉光、土佐邦隆、姉小路長隆、同長章、飛驒守惟久、土佐行光、土佐光顯、法性寺爲信等八人の合作なりと言ふ、其の製作年曆は、詞書の筆者等より考へて、乾元、嘉元より應永、永享の頃に亘れるものゝ如し、知恩院の目錄の追記に從へば、茲に掲ぐる所は、二圖共に邦隆の筆なり、邦隆は經隆(傳第五冊に出づ)の弟にして、正安乃至正和頃の人とす、第一圖は第一卷第二段法然上人誕生の所、第二圖は第二卷第三段上人幼時上洛の際別を母に告ぐる所なり、勁健の描法、巧麗の設色、共に以て繪卷物盛代の畫風を觀るべし

PANORAMIC HISTORY OF HONEN SHONIN.

(Two parts of 48 rolls, in colours; 1 foot 10 inches in width.)

SAID TO BE BY KUNITAKA TOSA.

OWNED BY CHION-IN, KYOTO.

(WOOD-CUT AND COLLOTYPE.)

There are two rolls of this history; one at Chion-in, and the other at Tayema-dera, Yamato, and in the eighth volume we have given the latter as well as a short biography of Honen Shonin. The roll from which this picture is taken, is preserved in Chion-in, and there are forty-eight rolls. The one in Tayema-dera is said to have been painted by Yoshimitsu Tosa alone, but this one som e say was done by Yoshimitsu alone and others that it is by eight artists, namely, Yoshimitsu, Kunitaka, Nagataka, Nagaaki, Korehisa, Yukimitsu, Mitsuaki, and Tamenobu. The date of its production, from the writing of the legend, seems to have been somewhere between Kengen to Yeikyo (1302—1440), and these two pictures were painted by Kunitaka. He lived between Shoan and Showa eras (1299—1316). The first picture shows the second part of the first roll; namely, the birth of Honen Shonin; the second one is the third part of the second roll; and depicts Honen as departing from his mother to go up to Miyako (Kyoto) when he was young. we can see by these pictures, the productions of the time when picture rolls were flourishing. The bold brushwork and the elegant colouring are conspicuous.

鈴木孝信(源水)筆 狩士分注釈画

文部教士分注文本山岳協議会

縦二尺 横二尺六寸

全四十四枚 小幅一巻の二組

八王子市 個人蔵

鈴木孝信(源水)は江戸後期の画家で、狩士分注釈画の二組四十四枚を遺した。北の岩瀬に住み、地元の信仰と結び付いた山岳図を多く描いた。本作は二巻で、一巻目は富士山麓から頂上を経て八王子に下る道筋を、二巻目は高尾山から相模川沿いに戻る道筋を、各枚に注釈を墨で記す。紙は厚手の和紙で、彩色は岩絵具と胡粉を用いる。保存は良好で、巻末に作者の署名と年紀を伴う。

第一巻は富士登山口から頂上までを十八枚で描き、各枚に「何合目」「何丈何尺」と注を添える。八王子市の郷土資料館に寄託され、目録は一九八四年に刊行された。

第二巻は相模川沿いの村々を下る道筋で、橋と渡し場を中心に十六枚。末尾に「江戸日本橋まで何里」と記す。

PANORAMIC HISTORY OF HONEN SHONIN

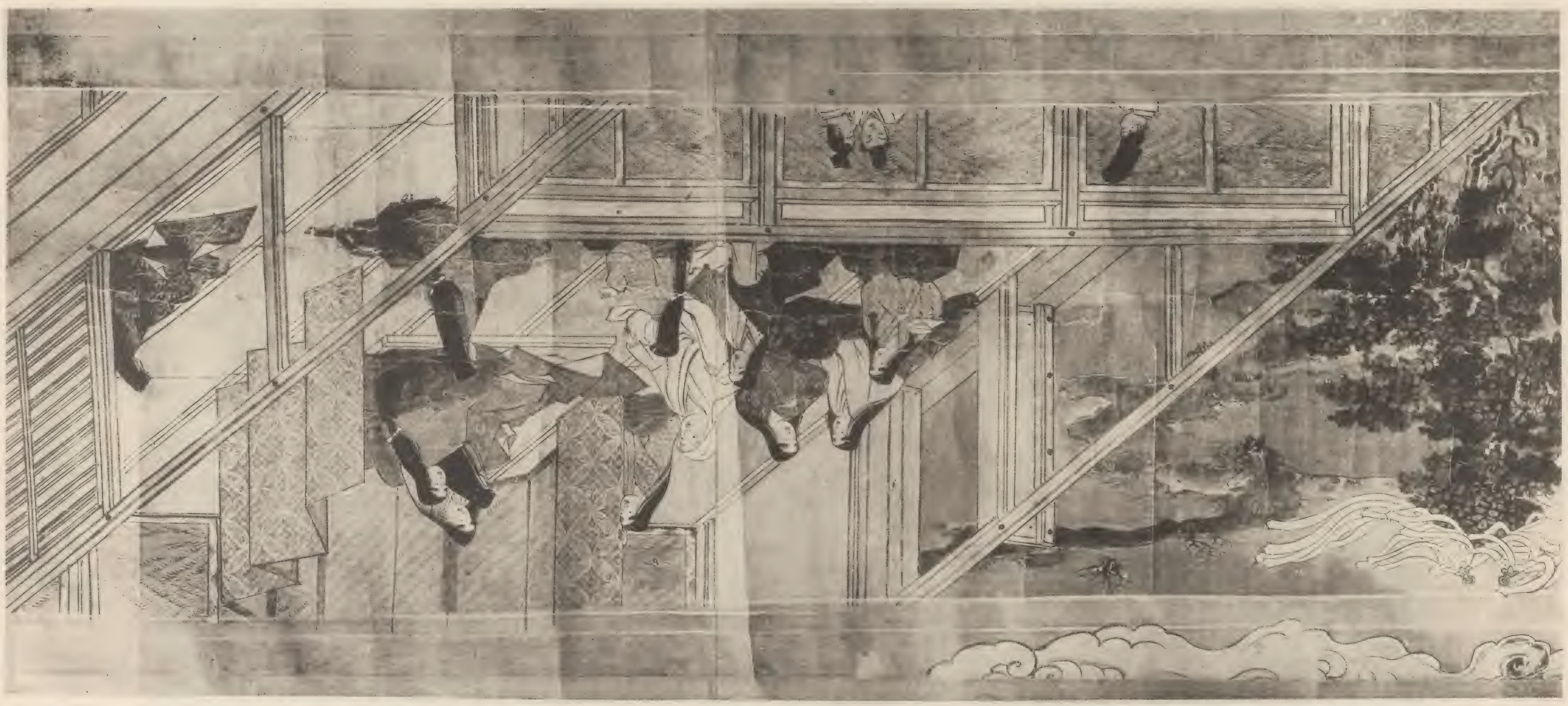
(Two parts of 48 rolls, in colours; 1 foot 10 inches in width.)

SAID TO BE BY KUNITAKA TOSA.

OWNED BY CHION-IN, KYOTO.

(WOOD-CUT AND COLLOTYPE.)

There are two rolls of this history: one at Chion-in, and the other at Tenchiku-dera, Yamato, and in the eighth volume we have given the latter as well as a short biography of Honen Shonin. The roll from which this picture is taken, is preserved in Chion-in, and there are forty-eight rolls. The one in Tenchiku-dera is said to have been painted by Yoshimitsu Tosa alone, but this one roll is very unlike those painted by Yoshimitsu alone and others that are [illegible] Kanaoka, Motonobu, Sesshu, Kanoku, Tosa Mitsunobu, Kaiho Yushō, Tosa Mitsunobu, Kano Tsunenobu, Tosa Mitsuoki, Tosa Mitsunori, Tosa Mitsuyoshi, Tosa Mitsunaga, Tosa Mitsuhiro, Tosa Mitsuyuki, Tosa Mitsuhiro, Tosa Mitsuyuki, Tosa Mitsuhiro, Tosa Mitsuyuki



十一面觀音像及厨子繪觀音畫像

作者及筆者不詳

（觀音身長臺座光背共高二尺一寸、厨子高二尺七寸三分）

伯爵井上馨君藏

觀音の事は既に第一冊に說明せり、玆に揭ぐるは十一面觀音の彫像及び其の厨子の內面に畫きたる七觀音（第一冊に述べたる六觀音に不空羂索觀音を加ふ）の一畫像にして、共に南北朝乃至應永、永享頃の作なるべし、彫像の面相、衣褶乃至盛り上げの文樣、設色の法等、皆足利時代の特徵を具へ、光背の唐草漏空の彫刻精巧を極めたり、畫像も亦同時代繪佛師の風頗る著しとす、玆に揭ぐるは其の七觀音中の一なる聖觀音なるべしと雖も、五佛の寶冠彌陀定印共に通軌に違へり、密傳の漸く亂れたるを見る

WOODEN IMAGE OF EKÂDASA-MUKHA AND THE PICTURE OF AVALÔKITEŚVARA.

(Ekâdasa-mukha, 2 feet 3 inches in height; Avalôkitesvara, painted in the shrine of Ekâdasa-mukh, the shrine being 2 feet 10½ inches in height.)

ARTIST UNKNOWN.

OWNED BY COUNT KAORU INOUYÉ, TOKYO.

(COLLOTYPE.)

About Avalôkiteśvara we have already given information in the first volume of this series. We now give here the image of Ekâdasa-mukha and one of the seven Avalôkiteśvara (Kwannon), which are painted on inside of some doors of the shrine, in which this image of Ekâdasa-mukha is kept. The six Avalôkiteśvara were given in the first volume with Amoghapâsa. Both of these works of art were, perhaps, made during the time of the division of our Imperial dynasty into the Northern and the Southern branches, about Ôyei-Yeikyô (1394–1440). The features, the costumes, and also the patterns in relief, as well as the method of colouring the image, all have the specialties of the Ashikaga era, and the veins of the halo (the *karakusa*) and also other methods of carving display great care and skill. As to the picture, the method and taste of the Buddhistic artists of the same era are conspicuous. This will probably be one of the Seven Ârya Avalôkiteśvara (Kwannon). The crown and the emblems are all different from the sûtra, and we see that at that time the doctrine was gradually becoming complex.

WOODEN IMAGE OF EKADASA-MUKHA AND THE PICTURE OF AVALOKITEŚVARA.

(Ekadasa-mukha, 5 feet 3 inches in height; Avalokiteśvara, painted in the shrine of Ekadasa-mukha, the shrine being 5 feet 10½ inches in height.)

ARTIST UNKNOWN.

OWNED BY COUNT KABU INOUYE, TOKYO.

(COLLOTYPE.)

About Avalokiteśvara we have already given information in the first volume of this series. We now give here the image of Ekadasa-mukha and one of the seven Avalokiteśvara (Kwannon), which are painted on inside of some doors of the shrine, in which this image of Ekadasa-mukha is kept. The six Avalokiteśvara were given in the first volume with Amoghapāśa. Both of these works of art were, perhaps, made during the time of the division of our Imperial dynasty into the Northern and the Southern branches, about Ōei-Yeikyō (1394–1440). The features, the costumes, and also the patterns in relief, as well as the method of colouring the image, all have the specialties of the Ashikaga era, and the veins of the halo (the kawatsura) and also other methods of carving display great care and skill. As to the picture, the method and taste of the Buddhistic artists of the same era are conspicuous. This will probably be one of the Seven Ayra Avalokiteśvara (Kwannon). The crown and the earplates are all different from the rest, and we see that at first time the doctrine was gradually becoming complex.

十一面觀音彫刻及絵画二点観音菩薩像

伯爵井上馨蔵

（十一面観音彫刻高三尺五寸、絵画高三尺九寸三分）

作者不詳

仏像に関しては第一巻に述べた。観音の衣は八部から成り、その中に蓮華の文様を彫刻したものがある。この像の製作は足利時代の特徴を示している。光背の中の一は観音菩薩像である。絵画は別巻の絵画部分に掲げた。この作品は鎌倉時代の作品である。光背の面の両脇に三面ずつ、頭部の面の両脇に五面ずつ、合計十一面観音彫刻に彩色を施した。光背に光芒の霊泉を噴出する蓮華を配した。この作品は南北朝時代の作品である。

羅漢遊戯圖(紙本墨畫)

支那元朝可翁筆

(竪九寸五分、横二尺四寸九分)

男爵鄉純造君藏

可翁の事は第十二冊に掲げたる良詮筆羅漢圖の説明に述べたり、就いて見るべし玆に掲ぐるは即ち可翁又は無事、思堪と號する元人良詮の遺作なり、宋元禪僧墨戯の一好標本にして、筆墨の奇趣變態、端倪すべからざる概あり、水波の描法は特に巧曲を弄して、樹石、人物却りて破墨の草筆を揮ふ、憶ふに東山時代の繪畫は、此の種の物を搖籃として次第に發達し、以て如拙、周文等を出だすに至れるなり、本邦中古の繪畫史を尋ねむには、決して是等の遺作を度外視すべからず、本圖の畫題は羅漢の神通遊戯を寫せるものにして、鐵鉢より龍を放ち出だせる所なり

ARHAT AT PLAY.

(*Kakemono* in monochrome; $11\frac{3}{5}$ inches by 2 feet $5^{7}/_{10}$ inches.)

BY KAWÔ (CHINESE).

OWNED BY BARON JUNZÔ GÔ, TOKYO.

(COLLOTYPE.)

We have given some information about Kawô in the explanation accompanying the pictures of Arhats by Ryôsen, which are reproduced in the twelfth volume. The picture we show here, is a work left us by Ryôsen, a man of Yuan, who was sometimes called Kawô. It is a good specimen of the amusing pictures made by Zen priests in the time of Sung and Yuan. The quaint, tasteful style of treatment is more than we can express. In representing waves, minute strokes are used; but, on the contrary, when rocks, trees and figures are to be depicted, the brush is boldy handled. It may seem as if the pictures of the Higashiyama era (15th century) began from this kind, and gradually made progress until Josetsu and Shûbun appeared. If someone wishes to investigate the middle period of our history, he must not overlook these works. The subject of this picture is Arhats playing according to their godlike nature: a dragon is seen to be rising from a begging-bowl.

國際法學會總會報告

第二十回國際法學會總會報告

（第二十回國際法學會總會報告）

第一部　國際法學會總會報告

國際法學會の第二十回總會は本年十月十日から十四日迄の五日間に亘り東京に於て開會せられたり。會員の出席せるもの左の如し。

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北溟圖(絹本着色) 支那明朝周臣筆

(竪九寸四分、横四尺五寸一分)

京都 桑名鐵城君藏

明の周臣、字は舜卿、東村と號す、姑蘇(吳縣)の人なり、畫を陳遲に學ぶ、其の人物、古面奇裝、纎濃冶麗、各〻意態を極め、頗る世に重んぜらる、又山水に巧みなり、其の巒頭崚嶒多く郭熙、李唐に似、其の馬夏を法とせるものは、戴進と並び馳するに足れり、臣曾て仇英及び唐寅に畫法を敎ふ、唐寅聲名籍甚するに至りて、徧く求索に應ずるに遑あらず、仍りて往々臣を僦ひて代作せしむ、具眼の者と雖も之を辨ずるに苦めりと云ふ、玆に揭ぐるは即ち周臣の名作なり、題して北溟圖と云ふ、北海の蒼波涯際なく、鯤鯨の悠遊すべき大觀を以て命題とせるなり、海風樹を吹いて萬籟聲あり、一士高樓に坐して以て壯心を寄す、布局雄大、畫趣森嚴、加ふるに筆墨の巧曲纎密、樹石の變化を極め、波浪の奔蕩を寫せるを以て、何等の妙作ぞ、唐寅と雖も恐らくは多く之に過ぐること能はじ、眞に是れ明朝院體の極致なり

THE NORTH COAST.

(*Kakemono* in colours; $11\frac{1}{5}$ inches by 4 feet $5\frac{4}{5}$ inches.)

BY CHOU CHEN, MING DYNASTY, CHINA.

OWNED BY MR. TETSUJÔ KUWANA, KYÔTO.

(COLLOTYPE.)

Chou Chen, of Ming, whose surname was Shun-hsiang, literary name Tung-tsun, was a man of Ku-su, (Wu prefecture). He studied painting under Chin Hsuan, and his figures show all the curious features and customs with much minuteness and elegance, each displaying its special variation, and hence they are admired by the world. He also displayed much skill in depicting landscapes, his manner of treating mountain-ranges and precipices, much resembles that of Kuo Hai and Li Tang, and while on this point he followed Ma and Hsia's methods, he is to be classed along with Tai Chin. Once Chou Chen taught painting to Chiu Ying, and Tang Yin, and when the latter became famous, he hardly had time to paint all that was demanded of him; therefore, he often sent for Chou Chen and got him to paint pictures which he, Tang Yin, afterwards signed: even one who has precise knowledge of Tang Yin cannot always detect this deception.

The picture reproduced here is one of the masterpieces by Chou Cheng. The scene is called "The North Coast." It represents the boundless ocean of the North, where even large whales can swim freely. The wind blows from the water, making a sound among the trees, and an eminent personage is sitting in a lofty mansion, letting his spirit feel refreshed and expanded. The conception is bold and rich; the taste is supreme. Moreover, the delicate minuteness of the brushwork is varied in painting the rocks and the trees, while it effectively depicts the swelling waves. Is not this a mysterious work? Even Tang Yin could not, perhaps, have been able to surpass it. Indeed, it serves admirably to show us the extreme style of the Ming dynasty's Imperial Art Bureau.

北岸圖(雙幅)　支那山陵圖巻

(縦九寸四分　横四尺五寸五分)

京都　春名屋　出品

北宋の人董逌古画書録に曰く「山陵近種の(ごとく)、其の人物古雅、雲霧倉茫、皆人間の山水に非ざるなり。」と。

北の郭熙画鑑に曰く「遠くに望む山の形、遠くに近づく山の勢、近くに見る山の質、近くに入る山の情、遠くに出る山の意、遠くに出る山の趣、遠くに入る山の興、遠くに出る山の色、遠くに入る山の光、遠くに出る山の容、遠くに入る山の態、遠くに出る山の味、遠くに入る山の神、遠くに出る山の風、遠くに入る山の雲、遠くに出る山の霧、遠くに入る山の雨、遠くに出る山の雪、遠くに入る山の月、遠くに出る山の日、遠くに入る山の星、遠くに出る山の天、遠くに入る山の地、遠くに出る山の人、遠くに入る山の物、遠くに出る山の事、遠くに入る山の理、遠くに出る山の道、遠くに入る山の仏、遠くに出る山の法、遠くに入る山の僧、遠くに出る山の俗、遠くに入る山の聖、遠くに出る山の凡、遠くに入る山の貴、遠くに出る山の賤、遠くに入る山の老、遠くに出る山の少、遠くに入る山の男、遠くに出る山の女、遠くに入る山の子、遠くに出る山の父、遠くに入る山の母、遠くに出る山の兄、遠くに入る山の弟、遠くに出る山の姉、遠くに入る山の妹、遠くに出る山の師、遠くに入る山の弟子、遠くに出る山の主、遠くに入る山の客、遠くに出る山の人、遠くに入る山の鬼、遠くに出る山の神

松亭讌壽圖(絹本淡彩) 支那明朝戴進筆

(竪六尺一寸、横三尺五寸九分)

京都　桑名鐵城君藏

明の戴進(明畫錄璡に作る)、字は文進、靜菴と號す、又玉泉山人の別號あり、錢塘(浙江省杭州)の人なり、其の畫山水、宋の郭熙、李唐、馬遠、夏珪に出でゝ能く諸家の長を兼ね、而も妙處は多くみづから之を發す、神仙、人物翎毛、花卉、作として佳ならざるなく、墨竹、葡萄等に於いて精絶を極む又頗る寫照に巧みなり、曾て金陵に至る、一傭の爲に行李を負ひ去らる、乃ち其の相貌を圖して衆傭に示す、衆曰はく是れ某なりと、之を尋ねて果して行李を得たりと云ふ、宣宗皇帝、進の秋江獨釣圖を見て其の妙を賞し、徵して畫院に入れ、大いに之を用ゐむとす、謝環の讒に遇ひて放たれて歸り、以て窮死す、死後世人始めて推して絶藝と爲し、評して行家利を兼ぬる者と曰ひ、浙畫の第一流と爲せり、其子泉、字は宗淵、能く山水の家風を傳ふ

戴進の畫往々本邦に傳はれり、玆に出だす所の松亭讌壽圖の如きは即ち是れなり、宋朝の院體、元を經て明に至り、終に流れて浙派と爲る、戴進等蓋し其の格を開けるなり

TOASTING ONE ANOTHER'S HEALTH.

(*Kakemono*, slightly coloured; 6 feet $1\frac{3}{4}$ inches by 3 feet $6\frac{7}{8}$ inches.)

BY TAI CHIN, MING DYNASTY, CHINA.

OWNED BY MR. TETSUJÔ KUWANA, KYÔTO.

(COLLOTYPE.)

Tai Chin, of Ming, is sometimes known as Wen Chin, and his literary name Ching-an; he had also another name, Yu-chang San-jen. He was a man of Chen-tung of Che-chiang. His landscapes followed the model of Kuo Hsi, Li Tang, Ma Yuan, and Hsia Kuei, and he assimilated all the strong traits of these artists, yet the mysterious points of his own compositions were due entirely to his own originality. Every one of his works, whether it be gods, human figures, fowls and trees, is eminent, but he was especially skilful in painting bamboos, as well as grapes, in India-ink. He was also clever in depicting the actual scene from Nature. Once, when he was taking a journey to Kin-ling, present Nanking, his luggage was stolen. Forthwith he sketched the face of the porter who had been with him and spowed the picture to the people: they recognised the portrait immediately and declared the man to be "So and So," and Tai Chin hunted him up and at last recovered his belongings. Emperor Hsuang-tsung saw his picture, "An Angler by a River in Autumn," and praised his skill. Then the emperor sent for him and made him a member of the Art Bureau, and was going to love him very much. But Hsieh-huan slandered him, and he left his position, returning to his home, where he died. After his death, his fame became conspicuous and won for him favourable criticisms. He was, indeed, a veteran hand, and a first-rate artist of the time.

His son, Chuan, worthily succeeded Tai Chin, preserving landscapes as the distinctive family subject. The works of Tai Chin were often brought to our country. The picture reproduced here is one of them, and represents a group of old men sitting in a small pavilion in a pine-grove, extending felicitations to one another and pleding each other's health.

絵画藝術品展覧会

（京都、大阪、名古屋、東京）

（第十六回）

東京帝室博物館

TOASTING ONE ANOTHER'S HEALTH.

(Kakemono: slightly coloured; 6 feet 1½ inches by 3 feet 9½ inches)

BY TAI CHIN, KING DANSTY, CHINA.

OWNED BY MR. TETSUTO KUMAMAI, KYOTO.

(COLLOTYPE.)

Tai Chin, of Ming, is sometimes known as Wen Chin, and his literary name Chang-an; he had also another name, Yu-cheng Sen-jen. He was a man of Chen-tung of Che-chiang. His landscapes followed the model of Kuo Hsi, Li Tang, Ma Yuan, and Hsia Kuei, and he assimilated all the strong traits of these artists, yet the inventions points of his own compositions were quite entirely to his own originality. Every one of his works, whether it be gods, human figures, fowls and trees, is eminent; but he was especially skilful in painting pandoos, as well as grapes, in India-ink. He was also clever in depicting the actual scene from Nature. Once, when he was taking a journey to Kin-ling, present Nanking, his luggage was stolen. Forthwith he sketched the face of the porter who had been with him to the people: they recognised the porter immediately and declared the man to be "So and So," and Tai Chin hunted him up and at last recovered his belongings. Emperor Hsuang-tsung saw the picture, "An Angler by a River in Autumn," and praised his skill. Then the emperor sent for him and made him a member of the "Han Parean," and was going to prove him very much. But Hsieh-hsun abandoned him, and he left his position, returning to his home, where he died. After his death, his fame became conspicuous and won for him favourable criticisms. He was, indeed, a veteran hand, and a first-rate artist of the time.

His son, Chuan, worthily succeeded Tai Chin, preserving landscapes as the distinctive family subject.

OXFORD UNIVERSITY LIBRARY

松亭禪寺圖

前後赤壁賦圖（絹本淡彩）筆者不詳

（各竪五尺一寸五分、横二尺八寸九分）

京都臨濟宗大本山妙心寺藏

前後赤壁賦は古來人口に膾炙せる宋の名儒蘇東坡の遺文なり、前赤壁賦は元豐五年七月既望、後赤壁賦は同年十月望、共に長江の赤壁に遊びて明月を賞したることを叙せり、此の圖傳へて前後赤壁賦圖の雙幅と爲す、其の懸崖の下に舟を泛べたる圖は、客の洞簫を吹く者なくして、一童子の侍するあるのみなるを異とすと雖も、前赤壁賦圖として之を見ることを得べし、然れども他の一幅雪景中の小亭に詩を案ずる圖は、後赤壁賦に合ふ所なし、賦の首めに雪堂より步してと云ふことありと雖も、時は十月にして雪なく、雪堂は東坡の曾て雪中に建築したるに因み、雪を四壁に畫きたりといふのみにして、四阿の小亭には非ざりしなり、されば後者は今姑く傳稱に從ふと雖も、恐くは後赤壁圖に非ざるべし、或は知らず、畫人の意匠、雪景中の小亭を以て雪堂の命意を點出せるものか、畫は正に明代浙派の能手に依りて作られたるものなること、其の技風に依りて明かなり、惜むらくは其の筆者の名の逸して傳はらざることを、蓋し吳偉、張路の亞流なり

TWO SCENES FROM THE POEMS ON CHIH-PI.

(Pair of *Kakemono*, slightly coloured; each, 5 feet 1¾ inches by 2 feet 10½ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, MYOSHINJI, KYOTO.

(COLLOTYPES.)

Poetical sentences about Chih-pi were composed by Su Tung-po (Northern Sung), and are so very famous that from old down to the present time they are upon everyboby's lips. The stanzas upon Chih-pi were composed when Tung-po praised the moon and the whole scene at Chih-pi of Chang-chiang in the evening of the day following the full moon of the seventh month of the fifth year of Yuang-feng (1082); and those about the same place on the evening of the full moon of the tenth month of the same year. These two picturs, said to be a pair of both scenes: the one under the precipice, shows us a boat, but instead of a man playing a pipe, there is a young page attending him, yet we can see that this is none the less relating to the stnanzas about his first visit Chih-pi. The other picture, depicting a person in a small pavilion in the snow, has no coincident point with the stanza about his second visit. In the stanza, however, are the words: "Walking from the snowed-up house, so and so;" but at that time it was the 10th month, and perhaps there was no snow. As to the snow-hall of Tung-po, it is so-called because he built it when it was snowing, and so the artist painted snow-scenes on the walls all around.

It is easy to understand, from the method of these pictures, that it was done by an eminent artist of the Che school of the Ming dynasty. It is a great regret that the painter is not known; but perhaps it may be the work of Wu Wei or the like.

前紹介

赤繪圖(雛本)

京都 鹿島宗大本山妙心寺蔵

(寸法 縦二尺一寸五分 横一尺七寸五分)

前紹介の赤繪圖は元豊五年十月廻紹興に於て作られたものである。前赤繪圖は古来入口に掛る大きな絵であり、此の赤繪圖は文政十年の作である。其の題は「月夜の赤壁」である。

前赤繪圖は赤壁に於て蘇東坡が客と共に舟を浮べて月夜に酒を酌み、詩を作り、笛を吹いた時の情景を描いたものである。

TWO SCENES FROM THE POEMS ON CHIH-PI

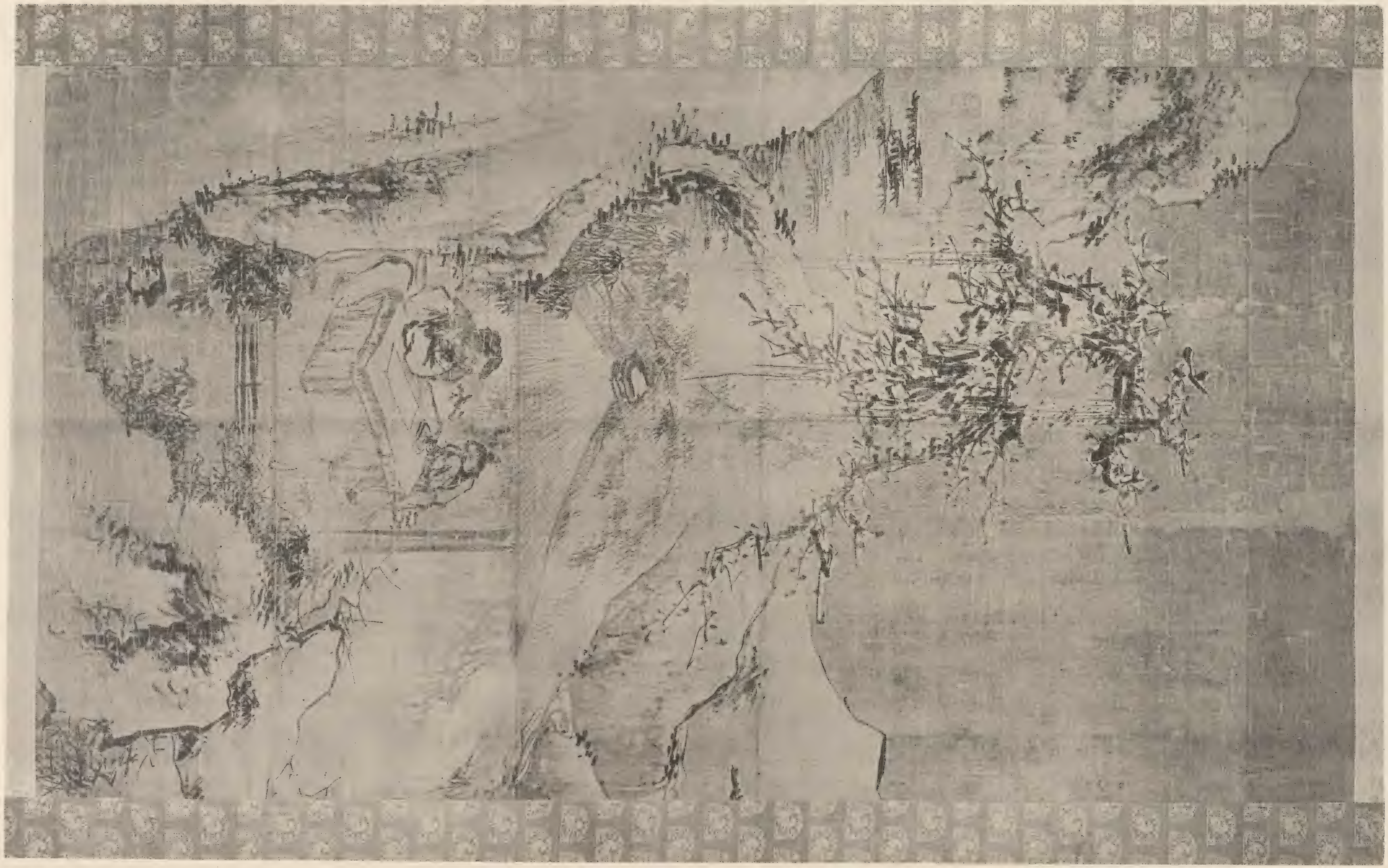
(Pair of Kakemono, slightly coloured; each, 2 feet 1¾ inches by 2 feet 10¾ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, MYOSHINJI, KYOTO.

(COLLOTYPES.)

Poetical sentences about Chih-pi were composed by Su Tung-po (Northern Sung), and are so very famous that from old down to the present time they are upon everybody's lips. The scenes upon Chih-pi were composed when Tung-po viewed the moon and the whole scene at Chih-pi of Cheng-chiang in the evening of the day following the full moon of the seventh month of the fifth year of Yuang-yeng (1082): and those about the same place on the evening of the full moon of the fourth month of the same year. These two pictures, said to be a pair of both scenes: the one under the precipice, shows us a boat, but instead of a man playing a pipe, there is a young page attending him, yet we can see that this is none the less relating to the sentiments about his first visit Chih-pi. The other picture, depicting a person in a small pavilion in the snow, has no coincident point with the stanza about his second visit. In the stanza, however, are the words: "Walking from the snowed-up house, so and so;" but at that time it was the 10th month, and perhaps there was no snow. As to the snow-ball of Tung-po, it is so-called because he built it when it was snowing, and so the artist painted snow-scenes on the walls all around. It is easy to understand, from the method of these pictures, that it was done by an eminent artist of the Che school of the Ming dynasty. It is a great regret that the painter is not known; but perhaps it may be the work of Wu Wei or the like.



寒江賞雪圖(絹本淡彩)

支那明朝張路筆

(竪四尺九寸六分、横二尺五寸六分)

伯爵伊達宗基君藏

明の張路、字は天馳、平山と號す、大梁(祥符縣)の人、吳偉の法に倣ひて能く人物を畫き、山水は戴進の風を慕ひ、又花鳥を巧みにす、弘治の頃名聲吳偉に亞ぎて浙派の名手たり、北人之を視ること趙璧の如し、然れども吳派の世に盛なるに及びて、聲價漸く減せりと云ふ、所謂浙派は戴進等に始まりて吳偉、張路の二家等を以て其の中堅と爲す、後次第に衰へ、清初の藍瑛等に至りては、終に殆ど全く南宗化せり、玆に掲ぐる平山の寒江賞雪圖の如きは、即ち浙派の特徴殊に顯著にして、其の壯拔勁獷の筆、吳派の論畫頻りに之を貶すと雖も、健腕自在亦大いに賞せざるべからざるなり

SNOW-SCENE.

(*Kakemono*, slightly coloured; 4 feet $11\frac{1}{8}$ inches by 2 feet $6\frac{1}{2}$ inches.)

BY CHANG LU, MING DYNASTY, CHINA.

OWNED BY COUNT MUNEMOTO DATÉ, TOKYO.

(COLLOTYPE.)

Chang Lu of Ming, surname Tien Chih, literary name Pin-shan, was a man of Ta-liang. He was skilful in painting figures, his work taking after the manner of Wu Wei. In representing landscapes, he followed the way of Tai Chin. He was clever also in painting flowers and birds. In the time of Hung-chih (1488-1505) his fame spread abroad and he was known as a good hand of the Che school, like Wu Wei. Northern people esteemed his work as precious jewels; but when the Wu school became popular, it is said that Chang Lu's fame became faint. The so-called Che school began from the time of Tai Chin and others, and Wu Wei and Chang-lu are among the masters of its middle era; after them its influence fell away, little by little, and at the time of Lan-yin,—that is the beginning of the present dynasty of China,—it had come to be almost like the Southern school. This picture, which represents a person looking at the snow in the bed of a cold, lonely river, is conspicuous as having somewhat of the specialty of the Che school. The bold strokes, although very often such style was despised by the critical Wu school, is something which we must greatly praise for the free running of the brush which it displays.

漢江寫生圖(雪景本彩色)

支那印象彩畫

(國四月九日大阪毎日新聞社)

印畫社發行

SNOW-SCENE.

(COLLOTYPE.)

OWNED BY COUNT MUNEMOTO DATE, TOKYO.

BY CHANG LU, MING DYNASTY, CHINA.

(Kakemono, slightly coloured; 4 feet $11\frac{1}{2}$ inches by 2 feet $6\frac{1}{2}$ inches.)

Chang Lu of Ming, surname Tien Chih, literary name Pin-shen, was a native of Ta-liang. He was skilful in painting figures, his work taking after the manner of Wu Wei. In representing landscapes, he followed the way of Tai Chin. He was clever also in painting flowers and birds. In the time of Hung-chih (1488-1505) his fame spread abroad and he was known as a good hand of the Che school, like Wu Wei. Northern people esteemed his work as precious jewels; but when the Wu school became popular, it is said that Chang Lu's fame became faint. The so-called Che school began from the time of Tai Chin and Li, surnamed Ping, among the masters of its middle era; after them its officers, and Wu Wei and Chang-lu are among the masters of its middle era; after them its influence fell away little by little, and at the time of Lan-ying—that is the beginning of the present dynasty of China,—it had come to be almost like the Southern school. This picture, which represents a person looking at the snow in the bed of a cold, lonely river, is conspicuous as having somewhat of the specialty of the Che school. The bold strokes, although very often such style was despised by the critical Wu school, is something which we must greatly praise for the free running of the brush which it displays.

その人、呉興の産、字は天鋒、本山と称す。大癡、子久の後に出でて、人物を画くに、よく呉道玄の筆意を得たり。又、花鳥の画を善くす。明の弘治(一四八八―一五〇五)の時、名、海内に聞こえ、その人、呉興の産なるを以て、浙の人、これを重んじ、呉の人、これを尊ぶ。その後、浙の人、戴文進、出でて、その名、海内に聞こえ、呉の人、これを軽んじ、呉の人、浙の人、これを重んじ、

山水人物及蘆雁圖襖(紙本淡彩)

周文筆

(各竪五尺六寸一分、横二枚續三尺八寸三分)

伯爵井上馨君藏

周文の遺作は既に秋江暮景圖(第三冊)、山水圖(第六冊)、山水圖屏風(第七冊)、水月觀音圖(第十一冊)等を出だして屢、傳評を述べたり、玆に又殆ど周文の絶作とも稱すべき名品を掲ぐ、こは元と大德寺塔頭某院に在りしものなり、障子都べて六枚、表裏十二面あり、今其の四枚八面を本冊に載す、一半は支那風俗の山水人物、一半は蘆雁圖なり、前者は皴法、描法全く宋風院畫の正體にして、馬遠、夏珪の壘を摩し、後者は較〻輭和なる破筆の擦皴、牧溪、玉澗等を紹述し、群雁の沒骨畫法は頗る林良等に似たり、知るべし、周文の諸家の長所を兼ね修めたることを、其の門下に雪舟、正信、宗丹、眞能等を輩出し、東山時代諸家の技風の淵源と爲れる所以、決して偶然にあらざるなり

LANDSCAPE: WILD GEESE.

(Pictures on sliding wall-panels, slightly coloured; each panel (four in set), 5 feet $6\frac{9}{10}$ inches by 3 feet $9\frac{5}{8}$ inches.)

BY SHÛBUN.

OWNED BY COUNT KAORU INOUYÉ, TOKYO.

(COLLOTYPE.)

Examples of Shûbun's work have already been given: in the third volume, "Autumnal Evening Scene;" in the sixth, "Landscape;" in the seventh, "Landscape," on a screen; and in the eleventh, "Bodhisattva Avalôkiteśvara," etc., are reproduced, and his biography has been given at length, as well as critiques on his technique and other matters.

We now present one of what we may justly call the most extraordinary among his best works. This picture formerly belonged to one of the subordinate establishments of Daitokuji, Kyôto. There are six sliding-panels, and the pictures were painted on both sides, making twelve surfaces. We have selected the pictures from four of those panels; that is eight faces. One-half of the pictures show us a landscape, the other half display wild-geese among reeds. The technique of the famous school, in the treatment of the mountains, the crevices in the rocks, and other details, is a genuine reproduction of the manner of the Art Bureau of the Sung dynasty, China, and is fully equal to the best work of Ma Yuan or Yueh-kan, and the brushwork, in depicting a flock of wild-geese by broad washing, much resembles the pictures by Lin Liang. Behold, then, how Shûbun learned and assimilated these strong points of the various eminent artists. From among the best of his pupils, there stand out prominently such names as Sesshû, Masanobu, Sôtan, Sôami. All the sub-schools of the Higashiyama era have their original motive in the stream from Shûbun; and there is good reason for saying this.

山水人物双幅図(鹿苑寺蔵)

(春蘭五六十一ヶ、縦三尺三寸、横二尺六寸)

国文 筆

由 仙 社 人 雪 作 藏

本図の款印は淵江雅江蔵書印(第三冊)、山水図(第六冊)、水月鏡音図(第十一冊)等を出典、六曲一双の屏風に表装されている。この図は大雄寺乾隆園の所有であったと伝えられる。紙本墨画淡彩。

LANDSCAPE: WILD CEESE

(Pictures on sliding wall-panels, slightly coloured; each panel (four in set), 2 feet 0 10/10 inches by 3 feet 0 8/8 inches)

BY SHÛBUN.

OWNED BY COUNT KAORU INOUYE, TOKYO.

(COLLOTYPE.)

Examples of Shûbun's work have already been given: in the third volume, "Autumnal Evening Scene;" in the sixth, "Landscape;" in the seventh, "Landscape," on a screen; and in the eleventh, "Bokhisettsu Varlokitesvara," etc., are reproduced, and his biography has been given at length, as well as criticises on his technique and other matters.

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瀑布圖(紙本淡彩)藝阿彌筆

(竪三尺五寸、横一尺一分)

男爵鄉純造君藏

藝阿彌の遺作は世に傳はれるもの多からず、本書先に其の楊柳觀音圖を第二册に出だしたるのみ、玆に藝阿彌の鑑識上の準據と爲すべき名品を揭ぐ、此圖は古畫備考にも記載せられたる古來著名の作にして、圖上には當時僧園の名流たる南禪寺の月翁周鏡、蘭坡景茝及び横川景三の題賛あり、殊に景三の跋文に依りて、此の畫の藝阿彌の門人啓書記の鎌倉に歸るを送るが爲に作りたるものなるを知るべきのみならず、啓書記の京に上りて藝阿彌に學び初めたるは文明十年なること、及び其の歸鄉は文明十二年なるべくして、藝阿彌時に歳五十なることを知るべく、以て繪畫史の遺を補ふに足れる好資料なり、中尾家の畫風由來周文に出づと雖も、能相の兩阿彌は、筆墨輭和の體を主として多く斧劈の皴を用ゐず、藝阿彌獨り此の種の勁硬の風を好めり、用筆朴雅にして、而も奇巖、怪石の脈絡、皴法は甚だ曲折に富み、頗る構思に長けたるを觀る、其の薫陶の下に啓書記を出だす、復た偶然に非ざるなり

WATERFALL.

(*Kakemono*, slightly coloured; 3 feet $5\frac{3}{4}$ inches by 1 foot.)

BY SHINGEI NAKAO.

OWNND BY BARON JUNZÔ GÔ, TOKYO.

(COLLOTYPE.)

Masterpieces by Shingei Nakao (Gei Ami) are rare. We have, as yet, introduced to the world only his "Willow Avalôkiteśvara" in the second volume of this series. Here we reproduce a famous example of his work, by which we can further understand his merit. This picture has been famous from old times, and is mentioned in *Koga Bikô*, "Reference to Old Pictures." In the upper part of the canvas there are some commendatory sentences by Getsuwô and Rampa of Nanzenji, famous among the priests of that temple, and also by Keisan Yokogawa. These, especially the words of the last-mentioned, not only let us know that the picture was painted to mark the departure of Kei Shoki, a pupil under Gei Ami, for Kamakura, but they establish other dates. Kei Shoki came up to Kyôto, where he began studying under Gei Ami, in the 10th year of Bummei (1478), and he returned to his native place in the 12th year of that era. Gei Ami was then in the fiftieth year of his age; therefore this reference is, indeed, most useful in supplementing our knowledge of Art history.

The school of the Nakao family appears to have been organised by Shûbun and the two Ami,—No-ami and Sô-ami—and generally used rather a gentle stroke, and therefore did not employ bold effects in painting rocks. Gei Ami, however, loved this kind of technique; although he wielded his brush in a simple and elegant manner, yet his treatment of quaintly-shaped rocks and stones, and his method of painting their crevices, are variable and skilful. Under this professor, to find Kei-shoki born in an artistic sense, is not altogether a matter of chance.

鶴亭作圖(雅本著彩)蘆岡鶴葉

(縱三尺五寸幅一尺一寸)

貴族雅趣蒐集品

鶴亭は狩野派の畫に於ては其の筆の特徴を發揮する能はざりしものなれども、其の畫風の獨立の精神は此に出でたるものなり。本畫は其

瀑布帝言我下九天製漿濕布洞門前謫仙活法
妙懸日也倉銀河一派懸

三蘆埜人周鏡

雖自深樹入碧層陸渠狀老曳枯
藤四河濺萬雷山雷共不洗鈍非
芸渡　雪蕉文景蓮

銀河成瀑掛雲端孰與秀爛峰下看橋上
誰歌僧太白三千丈百七條宮
相陽路上遊於稽事者也戊戌歲觀光上國
就國手藝而事畫三年而業成矣一日告別
四里藝自畫於軸以餞其行意在洗乃技藝者耳
嘉矣月翁當坡題於其上書此別於後云横川文

百鬼夜行圖卷(絹本着色)

傳土佐光信筆

一卷中の二段

(竪一尺九分)

京都臨濟宗大德寺塔頭眞珠庵藏

百鬼夜行圖卷は經隆、光重、吉光、行秀、光吉等土佐派の諸家、古來多く之を作りしものゝ如し、玆に掲ぐるは土佐光信の筆と言ひ傳へたれども、光信よりは年代較〻古く、光信の遺作天滿宮緣起及び清水寺緣起等に比ぶるに、畫風頗る異なりて、勁健の筆力大いに勝れり、恐らくは光信の作に非ざるべし、意匠變幻、奇怪百出、皆意表に出でて鬼氣眞に人に逼る、名手の時に其の辣腕の欝屈を漏らせるものに非ずんば、曷んぞ能く斯の如く怪醜愈〻出でて愈〻端視すべからざるものたらむや

A HUNDRED DEMONS WANDERING ABOUT AT NIGHT.

(Two parts of a rolls, coloured; 1 foot 1 inch in width.)

SAID TO BE BY MITSUNOBU TOSA.

OWNED BY SHINJUAN, DAITOKUJI, NEAR KYOTO.

(COLLOTYPES.)

Pictures of these demons seem to have been made by the famous artists from old times, Tsunetaka, Mitsushigé, Yoshimitsu, Yukihidé, Mitsuyoshi, et als. of the Tosa school. This particular one is said to have been painted by Mitsunobu Tosa, but it seems to be a production of an earlier time. If we compare it with other relics left by Mitsunobu, such as "Origin of Kitano Shrine," (given in this volume) and "Origin of Kiyomizu Temple," the technique is quite different; the bold treatment is much superior in the present case: hence we may conclude that this was not the work of Mitsunobu. The variable design displays a hundred quaint antics; there is every kind of demon, all very natural as to their character, and drawn in most lifelike attitudes. This can be nothing else than the free treatment of an eminent artist who relaxed his dignity to treat such a ludicrous subject; because there are various kinds of curious demons, each displaying his own individual character. Everything is consummately depicted, and the interest is more than we can express.

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京都醍醐寺宝物殿蔵

百鬼夜行図絵巻(本巻の一)

光琳三宮作

(縮一五一分の一)

一名夜中の二鬼

東京都千代田区神田錦町三丁目一番地
株式会社光村原色版製作所

26a

天滿宮緣起繪卷(紙本着色)　土佐光信筆

(竪一尺一寸六分)　　京都　北野神社藏

土佐光信(大永五年即ち西暦一五二五年、九十二歳にて歿す)の事は本書第四冊に述べたり、抑〻光信の頃に當り、畫苑の趨勢は既に應永以前と異なり、宋元の墨畫一たび如拙、周文等に依りて勃興せしより、其の勢宛も旭日の如く雪舟、秋月、正信、元信、三阿彌、啓書記等前後崛起して、武門、禪苑の風尚ほ全く之に傾注し、僅に式微に屬したる朝家附屬の公卿の間に、尚繪卷物的の嗜好を存したるに過ぎず、此の時に當たり、進化の後塵に墮ちたるが如き前代遺傳の畫風を以て、世に立ち名を揚ぐるは誠に難事なり、武家と公家との盛衰は、實に中世以後の畫界に於ける和漢兩派の興廢を爲しゝなり、光信の朝家式微の繪所を預りて而も重きを爲せるは、尚勤王の忠臣の毅然として孤城を落日に守れるが如き概ありと謂ふべし、是れ其の技術の應永以來萎靡したる土佐家數代の作者に超えて、三筆(光長、光信、光起)の一に數へらるゝ所以のものあるに非ざれば、何ぞ能くかくの如きことを得むや、其の遺作清水寺緣起及び北野天滿宮緣起(三卷)等あり、玆に後者の一段を掲ぐ、此の繪卷は奥書に依りて其の製作の由來、年月及び詞書の筆者をも知ることを得、曰はく、「聖廟緣起上中下三卷繪畫所預從四位下行刑部大輔藤原朝臣光信圖」之、(中略)所謂舊本紛失之間、抽丹懇之至誠、施後素之新樣、而今　叡覽之次、　恭揮宸筆、銘千外題、蓋萬代之至寶、應靈神之照鑑者乎、時文龜癸亥曆二月十八日記」之」と根本緣起紛失の爲に文龜三年光信をして新に畫かしめしものなること明かなり、今出だす所は、詞書に「菅公筑紫におはしましける間、御身に罪なきよしの祭文をつくりて、高山にのぼりて七箇日の程とかや、天道に訴申させ給ける時、此祭文漸とびのぼり、雲をわけていたりにけり云々」とある所謂天拜山の一段なり、之を繪卷物盛代の諸作に比すれば遜色あるを免れずと雖も、以て斯派中興の技風を觀るに足れり

ORIGIN OF KITANO SHRINE.

(*Emakimono*, in colours ; height 1 foot $1\frac{7}{8}$ inches.)

BY MITSUNOBU TOSA.

OWNED BY KITANO SHRINE, KYÔTO.

(COLLOTYPE.)

Mitsunobu Tosa died in the 5th year of Taiyei (Western calender, 1525), at the age of ninety-two. We have given his biography in the fourth volume of this sereis. In his time, the fashion of painting had already changed from that which prevailed before Ôyei. Once the India-ink pictures of the Sung and the Yuan schools appeared and were popularised by Josetsu, Shûbun, et als. Their influence was like the rising sun and many famous artists appeared one after another, such as Sesshû, Shûgetsu, Masanobu, Motonobu, the three Amis, Keishoki, et als. The *samurai* classes and the priesthood (Zen especially) had a tendency to love this method ; and as for *emakimono* and pictures like that, they were popular only with the Imperial Family, which at that time was not powerful, and with the court nobles. In those days, consequently, it was very difficult to treat a subject which had been popular with preceding generations, but which was now scorned by the current taste, even though it was to become famous thereafter. These vicissitudes of the *samurai* and those of the court nobles, had much influence upon the popularity of the Japanese and of the Chinese art-worlds after the middle ages.

Mitsunobu's fidelity in the Art bureau of the Imperial Household, which at that time had little power, is something like the bravely of a patriotic subject who is holding out in a castle which is just going to be surrendered. Is not this the reason why, probably he is counted among the Great Three, that is Mitsunaga, Mitsunobu, and Mitsuoki, who overcame many generations of the Tosa family, decadent in their skill after the Ôyei era? His relics are "The Origin of Kiyomizu Temple," and "The Origin of Kitano Temple."

We now take up one of these, that is, the latter, the history of its production, its date, and also the writer of the legend: "The history of the holy hall, first, second, third, painted by Mitsunobu, Fujiwara Ason, an officer of the Department of Justice, Second-class of the Fifth Grade, Manager of the Art bureau of the Imperial Household. What is called the former pictures were lost, and so with all his might and with fresh origlnality, this was done: it has been examined by the Emperor, who gave his august approval and affixed his signature. Indeed, this is a treasure before the gods through ten thousand years. This time is Bunki, 3rd year, 2nd month, 18th day that this was written." From this we see that the origingl one was lost, and therefore, in the 3rd year of Bunki, Mitsunobu painted a new one by command. The part which we give here is that on which the legend read thus: "When Michizané Sugawara in Chikushi, was composing a stanza affirming his innocence, going up on a mountain for about seven days, he told his troubles and complained to Heaven. Then the stanza gradually rose up to Heaven, dispersing the clouds." That is a part of the so-called *Tem-pai Zan* ("Praying to Heaven on the Mountain"). Although this picture may have some weak point, when compared with those *emakimono* painted in the flourishing time of that kind of art, yet it is sufficient to show the skill of the middle era of the popularity of this school.

法隆寺金堂釋迦如來像台座銘文

（第一百一十二號）

文學士 平賀徳太郎

法隆寺金堂の釋迦如來像は、周知の如く、推古天皇十三年（西紀六百五）の作で、我が國に於ける最古の佛像として、又、我が美術史上に於ける最も重要な作品として、夙に世人の注目を惹いてゐる。この像の台座には、その來歴を物語る銘文が、ほぼ全面に亙つて、刻まれてゐる。この銘文は、既に、明治三十一年、關野貞博士の發見せられたものであつて、爾來、數多の學者によつて、研究せられ、その解釋に關しては、ほぼ、一致してゐるやうに思はれる。

しかるに、昭和十年、東京帝國大學の佐藤小吉博士は、この銘文の中に、「法興元年」といふ紀年のあることを發見され、これを、法隆寺の創建年代を、推古天皇の時代から、遡つて、法興元年、即ち、西紀五百二十一年、支那の梁の時代に、當てはめられ、從來の通説を、全く、覆へされた。

この、法興元年の發見は、我が、上代文化の研究に、一大轉機を、與へたものであつて、その、意義は、實に、重大である。

佐藤博士の、この、發見は、法隆寺の、創建年代を、從來の、通説から、遡つて、百年、乃至、百數十年、古くなる、ものであつて、從來、我が、上代文化の、研究者が、その、基礎として、來たつた、通説を、覆へすものであつて、その、影響は、實に、大なるものがある。

佐藤博士の、この、發見は、法隆寺の、創建年代を、從來の、通説から、遡つて、百年、乃至、百數十年、古くなる、ものであつて、從來、我が、上代文化の、研究者が、その、基礎として、來たつた、通説を、覆へすものであつて、その、影響は、實に、大なるものがある。

この、法興元年の

竹鶴圖屏風(紙本墨畫)

狩野正信筆

(竪五尺一寸五分、横一丈一尺七寸五分)

京都　臨濟宗大德寺塔頭眞珠庵藏

狩野正信の作は既に三たび之を載せたり、然れども釋迦、文珠、普賢圖(第一冊)及び虎溪三笑圖(第七冊)は人物畫、周茂叔愛蓮圖(第四冊)は山水畫にして、未だ其の花鳥畫の好標本を出だざりき、仍りて玆に其の一傑作たる竹鶴圖屏風を揭ぐ、由來東山時代の諸畫家中雪舟を除けば元信の腕力最も行家の技巧として勝れたり、善く南宋院畫の正體を學び得て、嚴格眞摯の筆墨他人の及ぶ所に非ず、本圖の如きも筆法の謹勁、用墨の重厚、眞に一點一畫を苟もせざる概あり、頑石、土坡、竹竿、樹木、物に隨ひて各〻其描法を變化し、遠山、前景濃淡を分かちて、殆ど間然する所なきを觀る、之を近史の輕巧なるに較ぶれば、品格の高下豈同日の談ならむや

BAMBOOS AND A CRANE.

(A Screen, monochrome; 5 feet $1\frac{3}{4}$ inches by 11 feet 9 inches.)

BY MASANOBU KANÔ.

OWNED BY SHINJU-AN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

Masterpieces by Masanobu Kanô have already been given three times; in the first volume, "Śâkyamuni, Manjusrî, and Samantabhadra;" in the seventh volume, "The Three Laughters;" these were given for figures; and in the fouth volume, "Chou Mao-hsu on the Lotus Pond," is a landscape. As we have no good specimen of his flower and bird pictures, we now reproduce one of his greatest efforts in this line, a screen decorated with bamboos and a crane.

Of the famous artists during the Higashiyama era (15th century), if we put aside Sesshû, Masanobu will be the most eminent professional painter in the point of skill. He thoroughly digested the ways of the Southern Sung school, and his gravity and fidelity were beyond the the power of others to attain. We see in this picture that his strict, upright and noble use of India-ink, and we realise that even in a single stroke he was not careless. He changed every movement of his brush to suit the object he wished to depict, varying the stroke for rocks in place, for earth, bamboo-canes, trees, and all other things, each according to its individual character; and mountains in the far distance or scenes in the foreground, are clearly distinguished by light and shade. We can detect nothing with which to find fault. If we compare his work with the light skill of later years, we see that the superiority of character is not quite the same.

(A Screen, monochrome; 5 feet 1½ inches by 11 feet 9 inches.)

BY MASANOBU KANÔ.

OWNED BY SHINJU-AN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

Masterpieces by Masanobu Kanô have already been given three times: in the first volume, "Sakyamuni Manjusri and Samantabhadra;" in the seventh volume, "The Three Laughters;" these were given for figures: and in the tenth volume, "Chou Mao-tsan on the Lotus Pond," is a landscape. As we have no good specimen of his flower and bird pictures, we now reproduce one of his greatest efforts in this line, a screen decorated with bamboos and a crane.

Of the famous artists during the Higashiyama era (15th century), if we but aside Sesshû, Masanobu will be the most eminent professional painter in the point of skill. He thoroughly digested the ways of the Southern Sung school, and his gravity and lightly were beyond the power of others to attain. We see in this picture that his strict, upright and noble use of Indian-ink, and we realise that even in a single stroke he was not careless. He changed every movement of his brush to suit the object he wished to depict, varying the stroke for rocks in place, for earth, bamboo-canes, trees, and all other things, each according to its individual character; and mountains in the far distance or scenes in the foreground, are clearly distinguished by light and shade. We can detect nothing with which to find fault. If we compare his work with the light skill of later years, we see that the superiority of

雪舟五山画軸(淡墨画)

雪舟は三十五歳の時、明に渡り、天童山の径山寺に入り、禅を学ぶ。帰朝後、山口に住し、雲谷庵を結ぶ。応仁の乱後、京に上り、相国寺に住し、天龍寺の画僧となる。雪舟は、宋・元の画法を研究し、自己の画風を確立した。その作品は、山水・人物・花鳥・草木・動物・仏画・肖像画・風俗画・説話画・歴史画・寺院の障壁画・屏風・襖・掛軸・巻物・扇面・陶器・漆器・瓦・石・木・竹・紙・絹・布・金・銀・銅・鉄・土・石・木・竹・紙・絹・布・金・銀・銅・鉄・土・石・木・竹・紙・絹・布・金・銀・銅・鉄・土

松林圖屏風一雙(紙本墨畫)

長谷川等伯筆

(竪五尺一寸五分、横一丈一尺四寸四分)

子爵福岡孝弟君藏

長谷川等伯(慶長十五年即ち西暦一六一〇年七十二歳にて歿す)の事は第六冊に載せたり、狩野永納嘗て等伯の畫を評して曰はく、「等伯略有才、凡至諸畫大幅、莫不作、及老筆、筆力不衰、有麤惡之瑕疵、又有豪氣之風、時輩無及者焉」と、其の縱横の妙、粗獷の病、此の評の善く中たれるを見る、玆に掲ぐる松林圖は、等伯遺作中の逸品にして、亦少しく例の粗獷を免れずと雖も、壯筆破墨頗る手腕の老健を示し、濃淡變幻、巧みに煙靄の林趣を寫し出だせるもの、決して凡手の及ぶ所に非ず、蓋し元信、永德等の破筆に私淑して牧溪の技風を修養し、更に新意を加へて以て之を打成したる一家の新典型なり、此の種の壯絶の破筆は、永德及び山樂の作にも之を認むと雖も、就中等伯と山樂とに於いて最も顯著なり、是れ實に桃山時代墨畫の特趣にして、永德、友松等の金碧燦爛たる一種の彩調と共に、英雄豪華の氣象、戰國武伐の世潮と相關聯せる所のものに非ざることなからむや

PINE WOODS.

(A pair of screens, monochrome; each, 5 feet $1\frac{1}{2}$ inches by 11 feet $4\frac{1}{2}$ inches.)

BY TÔHAKU HASEGAWA.

OWNED BY VISCOUNT TAKACHIKA FUKUOKA, TOKYO.

(COLLOTYPES.)

Tôhaku Hasegawa died in the 15th year of Keichô (1610) at the age of seventy-two. We have given some biographical notes about him in the sixth volume. Einô Kanô once wrote a critique about his work, as follows: "Tôhaku was a genius, and dealt with every size of canvas, even the very largest. In his old age, his brush was not enfeebled. Although there is a little defect in his pictures, yet there is always boldness. In his time, he was without a rival." The curious feature of his freedom and tendeney to coarseness, his weakness, is delicately hinted at in this criticism. The legend written on this picture is one of Tôhaku's calligraphic masterpieces that have come down to us, and, as usual, there may be some careless point about it. The free touches of the brush and the bold use of India-ink well show the artist's master-hand. The light and shade are dispersed very effectively in various ways and ably depict the woods wrapped in fog; while the whole taste is such as to produce a result which could not have been achieved by the mediocre artist.

Tôhaku praised Motonobu's and Eitoku's bold use of the brush, and had trained himself in the methods of Mokkei (of Sung, China); then adding an originality of his own, he evolved a new style which was as round and complete as the rim of bowl. This same bold use of the brush, although we often see it in pictures by Eitoku and Sanraku, is especially conspicuous in the works of Tôhaku and Sanraku. It was a specialty of the Momoyama era, as was the particularly rich and effective colouring of Eitoku and Yûshô as well. It is really something unique and bears a mystic relation to the spirits endowed with heroic brilliancy and to the valorous *bushi* of war-time.

松林圖屏風（墨畫）

長谷川等伯筆

（縱五尺七寸五分，橫一尺一寸四分）

千葉 藤岡參觀提供

長谷川等伯は桃山時代に活躍した狩野派の画人である。その作品は多くが屏風であり、墨絵の濃淡の妙、群鶴の姿、花の色彩、いずれも抜群である。本作は六曲一双の屏風であり、右隻に松の巨木、左隻に桜の巨木を配し、その間に霧の立ち込める松林を描く。樹幹の表現は、太い筆と細い筆を使い分け、力強さと繊細さを兼ね備えている。

本作は、等伯の晩年、すなわち慶長期（一六〇〇年頃）の作と推定される。当時、等伯は狩野永徳の死後、その後継者を自任していたが、実際には永徳の圧倒的な影響下にあった。しかし本作では、永徳の豪壮な金碧障壁画とは異なる、墨一色による静謐な世界を創出している。

OWNED BY VISCOUNT TAKACHIKA TUKUOKA, TOKYO.

BY TÔHAKU HASEGAWA.

(A pair of screens, monochrome; each, 2 feet 1½ inches by 11 feet 4½ inches.)

(COLLOTYPES.)

Tôhaku Hasegawa died in the 15th year of Keichô (1610) at the age of seventy-two. We have given some biographical notes about him in the sixth volume. Eino Kanô once wrote a criticism about his work, as follows: "Tôhaku was a genius, and dealt with every size of canvas, even the very largest. In his old age, his brush was not enfeebled. Although there is a little defect in his pictures, yet there is always boldness. In his time, he was without a rival." The curious feature of his freedom and tendency to coarseness, his weakness, is delicately pointed at in this criticism. The legend written on this picture is one of Tôhaku's calligraphic masterpieces that have come down to us, and, as usual, there may be some careless point about it. The free touches of the brush and the bold use of India-ink well show the artist's master-hand. The light and shade are dispersed very effectively in various ways and aptly depict the moods wrapped in fog; while the whole taste is such as to produce a result which could not have been achieved by the mediocre artist.

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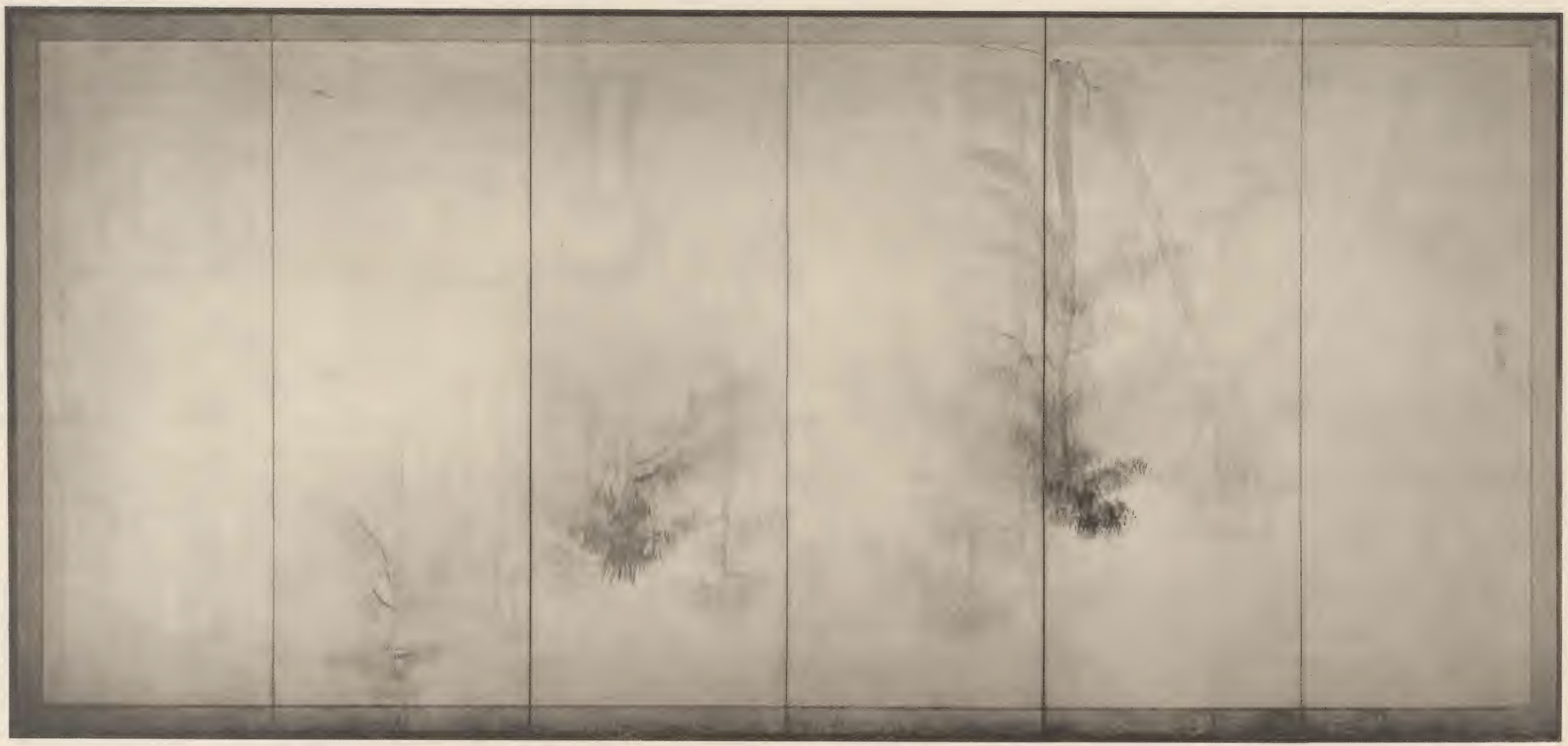

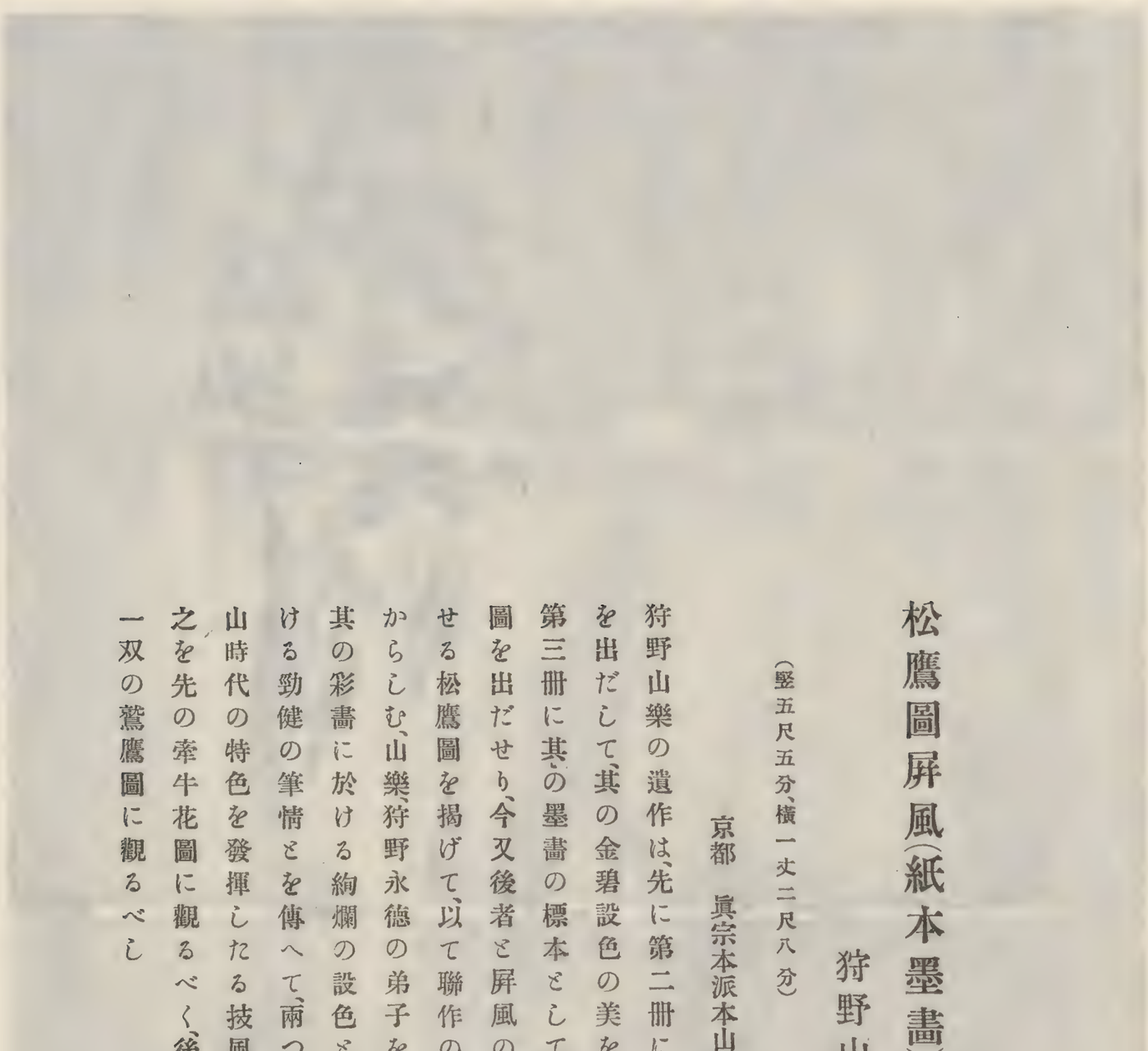

松鷹圖屏風(紙本墨畫)

狩野山樂筆

(竪五尺五分、横一丈二尺八分)

京都　眞宗本派本山本願寺藏

狩野山樂の遺作は、先に第二冊に牽牛花圖を出だして、其の金碧設色の美を示し、更に第三冊に其の墨畫の標本として猛鷲蒼鷹圖を出だせり、今又後者と屏風の一雙を成せる松鷹圖を掲げて、以て聯作の兩圖を完からしむ、山樂、狩野永徳の弟子を以て、善く其の彩畫に於ける絢爛の設色と、墨畫に於ける勁健の筆情とを傳へて、兩つながら桃山時代の特色を發揮したる技風や、前者は之を先の牽牛花圖に觀るべく、後者は此の一双の鷲鷹圖に觀るべし

PINE-TREE AND HAWKS.

(One of a pair of screens; 5 feet 6 inches by 12 feet 10 inches.)

BY SANRAKU KANÔ.

OWNED BY THE TEMPLE, NISHI HONGWANJI, KYÔTO.

(COLLOTYPE.)

Of the masterpieces left us by Sanraku Kanô, we have given the picture of Morning-glorys in the second volume, to show his brilliant colouring, and in the third volume we gave a specimen of his India-ink work, by reproducing a picture of a fierce eagle and cruel hawks. Here, again, we give one of the pictures on a pair of screens, the complement of the last mentioned picture, to round out his works.

Sanraku, as a pupil of Eitoku Kanô, represented the use of a full palette and bold treatment in India-ink, and fully displayed the specialties of both those traits during the Momoyama era (last part of the 16th century). These characteristics we see: the first in the picture of morning-glorys, which we have already given; the second in this pair of screens representing an eagle and hawks.

松源図録(源永筆)

鶴と松

(一双の襖の一部、各六面)

(縦五尺三寸一厘、横六尺一寸)

所蔵　細川護立侯爵

襖三枚に墨書の源永という銘三箇所に発見された。これは一種の屏風絵で、左の襖の四分の三を占めて、右の襖の下部に大きな松の木の根元の部分が描かれている。松の幹は強い筆致で、枝ぶりは力強く、葉は墨の濃淡で表現されている。鶴は二羽、一羽は羽を広げて飛び立ち、一羽は地上に降りようとしている。

一双の襖の残りの部分は、右の襖の上部に鶴が飛んでいる。

PINE-TREE AND HAWKS.

(One of a pair of screens; 5 feet 9 inches by 15 feet 10 inches.)

BY SANRAKU KANO.

OWNED BY THE TEMPLE, NISHI HONGWANJI, KYOTO.

(COLLOTYPE.)

Of the masterpieces left us by Sanraku Kano, we have given the picture of Morning-glories in the second volume, to show his brilliant colouring, and in the third volume we gave a specimen of his Indian-ink work, by reproducing a picture of a fierce eagle and cruel hawks. Here, again, we give one of the pictures on a pair of screens, the complement of the last mentioned picture, to round out his works.

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山王及加茂祭圖屏風(紙本泥引着色)

岩佐勝以筆

屏風一雙中の二部分

(各竪五尺一寸、横一丈二尺三寸)

近江國　淺見又藏君藏

岩佐勝以の眞蹟は第五冊に喜多院三十六歌仙圖の一出だし、又勝以の筆と傳へ稱するものは、第三冊に豐國圖を出だせり、然れども後者は未だ必ずしも傳說を確すべからず、玆に揭ぐる所の山王及び加茂祭典圖屏風雙は、之を三十六歌仙圖及び爾餘勝以の欵印ある諸作對照して以て勝以の筆と言ふ傳說の毫も疑ひなきこを認むべき逸品なり、人物の姿態は言ふに及ばず、其の貌の長頤の特徵全く相同じく、配景、樹木等は碧勝宮圖欵印ある勝以の諸作と毫末の差異あるを觀ず、人物の線少しく勁銳なりと雖も、こはかゝる多數の人物を匆に畫き去るに當たりて、其の謹巧の諸作と稍曲調を異するは、勢ひ往々免れ難き所にして、其の大體の典型をじうするに依りて、以て鑒識上の信を置くに足れり、人の活動雜踏の光景、寫し得て妙なるもの、決して凡手の及する所に非ざるなり、今載する所の二圖、一は叡山日神社山王の祭典、一は京都加茂神社の祭典を寫せるもの各一部分なり

の吉企物同に々描の面とに一信祭を

SANNÔ AND KAMO FESTIVALS.

(Two parts of a pair of screens, coloured ; each screen, 5 feet 1¾ inches by 12 feet ⅜ inches.)

BY MATABEI IWASA.

OWNED BY MR. MATAZÔ ASAMI, ÔMI PROVINCE.

(COLLOTYPES.)

From the pictures left us by Matabei Iwasa, we have already selected several for reproductions ; namely in the fifth volume, " Two of the Thirty-six Poets," owned by the Shintô temple, Tôshôgû ; and in the third volume, " The Festival of Taikô," which is said to have been painted by him. We give here reproductions of pictures on a pair of screens : they represent the Sannô and the Kamo Festivals. Comparing them with the other works just mentioned, and also with some others which bear the signature of Matabei, these are indeed, masterpieces, concerning which we cannot harbour any doubt as to the correctness of the traditions. The style of figures is unmistakable and, besides, the features display his peculiar characteristic of long jaws : furthermore, the surrounding scenery and the trees are not in any way different from other works by him which have the signature : 碧勝宮圖. Although the strokes of the figures may seem to be too free, yet this is because he dealt with so many figures together and painted rather hastily : this is unavoidable point in which these pictures differ from some others on which he spent much time and to which he gave careful attention. But, on the whole, the designs and shapes are quite the same, so that we can believe that they have been proved to be the works of this artist. The lifelike action of the figures and of the crowds on the screens, is masterful, and of the character which could, by no means, have been accomplished by a common hand. One of the screens shows us the festival of Hiyé Shrine, at the foot of Mount Hiyei on Lake Biwa : the other is a part of the festival of Kamo Shrine, Kyôto.

山王祭と國學者

（第二回）

（文學士 二宮 二郎）

東京會所 講演

國學者の祭 （明治二十三年）

今日の講演は、去る十三日の會所に於ける國學者の山王祭に關する講演に續いてのものであります。國學者は、明治二年の春、東京に來て、その年の秋、東京に於ける國學者の祭を、山王社に於て、盛大に行ひました。その後、毎年、この祭は、一日も、絶えず、今日に至りました。この國學者の祭は、明治の初、國學者が、東京に來て、その年の秋、山王社に於て、盛大に行ひ、その後、毎年

猿猴蘆雁圖雙幅(紙本墨畫)

岩佐勝重筆

(各竪四尺二寸七分、横一尺七寸二分)

東京 野崎廣太君藏

岩佐勝重、通稱は源兵衛、又兵衛勝以の嫡子なり、又兵衛の專ら時世の風俗を畫きて浮世繪派の鼻祖と仰がるゝことは、先に述べたる所の如し、又兵衛は江戸に歿せしが、勝重は越前の福井に在りて父の業を繼ぎ、能く家聲を墜とさず、福井侯松平公通に仕へて月俸を賜はる、寛文年中侯の命を奉じて、福井城鶴之間の壁障及び杉戸に畫けり、延寶元年二月二十日歿す、享齡詳かならず、其の遺作狩野風の水墨畫及び勝以風の浮世繪あり、共に父に及ばずと雖も、遺風亦觀るべきものあり、茲に其の猿猴蘆雁圖雙幅を掲ぐ、破筆の草畫、以て其の墨畫に於ける技風の一班を弄ぶに足れり

MONKEYS AND WILD GEESE.

(Pair of *kakemono*, monochrome; each, 4 feet $2\frac{9}{10}$ inches by 1 foot $8\frac{1}{2}$ inches.)

BY KATSUSHIGÉ IWASA.

OWNED BY MR. HIROTA NOZAKI, TOKYO.

(COLLOTYPE.)

Katsushigé Iwasa was commonly called Gembei: he was Matabei's (Shôi) heir. We have already mentioned the latter's fame as being the founder of the Ukiyoyé school in depicting the manners and customs of his time. Matabei died in Yedo, but Katsushigé succeeded him professionally while living at Fukui, in Echizen province, and did not allow the family name to degenerate. He was a vassal of Kimimichi Matsudaira, feudal lord of Fukui, and was given a salary by him. During the era of Kwambun (middle of the 17th century), by his lord's command, he painted the walls, sliding wall-panels, and cedar doors of the "Stork-room" in Fukui castle. He died on the 20th day of the 2nd month, 1st year of Empô (7th April, 1673). His age is not known precisely. His work shows the use of thin and of dense India-ink, characteristic of the Kanô school and of the Ukiyoyé, after the manner of Matabei. Although in both he is inferior to his father, yet in his work we see that he preserved the legacy left him. We give here a pair of *kakemono*; that is, a monkey and wild-geese: from these we see at a glance his skilful use of India-ink and his bold brushwork.

猿猴鼠酒盃

（二ページ三八頁参照）

信濃国東筑摩郡上高地

東京　渋谷　鹿島太郎画

（縦一尺一寸五分、横一尺一寸五分）

MONKEYS AND MILD CHEESE.

(Pair of kakemono, monochrome; each, 1 foot $5\frac{1}{10}$ inches by 1 foot $8\frac{1}{2}$ inches)

BY KATSUSHIGE IWASA.

OWNED BY MR. HIROTA NOZAKI, TOKYO.

(COLLOTYPE.)

Katsushige Iwasa was commonly called Gempei; he was Matsapei's (Shōi) pupil. We have already mentioned the latter's name as being the founder of the Ukiyoye school in depicting the manners and customs of his time. Matsapei died in Yedo, but Katsushige succeeded him professionally while living at Fukui, in Echizen province, and did not allow the family name to degenerate. He was a vassal of Kimimichi Matsudaira, lord lord of Fukui, and was given a salary by him. During the era of Kwanpō (middle of the 17th century), by his lord's command, he painted the walls, sliding wall-panels, and cedar doors of the "Stork-room" in Fukui castle. He died on the 20th day of the 2nd month, 1st year of Empō (4th April, 1673). His age is not known precisely. His work shows the use of thin and of dense India-ink, characteristic of the Kanō school and of the Ukiyoye; after the manner of Matsapei. Although in point he is inferior to his father, yet in his work we see that he preserved the legacy left him. We give here a pair of kakemono; that is, a monkey and wild-geese: from these we see at a glance his skillful use of India-ink and his bold pinsework.

繩衣文殊圖(絹本淡彩)狩野探幽筆

(竪三尺二寸、横一尺一寸九分)

伯爵 松方正義君藏

本書既に探幽の作を載すること五六點、其の傳記、評說の如きも略〻之を盡くせり今又其の繩衣文殊の圖を掲げて、人物畫に於ける一種の變化を示す、こは探幽の法眼に叙せられたる寛永十三年三十五歳より、法印に陞叙せられたる寛文二年六十一歳に至る間の作なること、其の落欵と印文とに依りて知らる、文殊師利菩薩の事は先に屢〻說明を加へたる所の如しと雖も、其の繩衣を着くることは、絶えて經軌に所見なし、憶ふに宋朝以來道釋人物畫家往々之を畫けるに從ひて圖せるものにして、蓋し羅漢圖等の服飾別に儀軌の據るべきなくして、唯僧侶の風俗に基き、大抵自在の想像を以て畫けると一般なる畫人の意匠に出で、繩床より轉化し來れる新奇の圖相なるべし、梵筴を變化したる經冊を手にせるを以て文殊の標幟と爲す、輭巧の筆意既に探幽の後半生の技風爛熟せるを觀るべし

MANJUSRÎ IN A COSTUME MADE OF ROPE.

(*Kakemono*, slightly coloured; 3 feet 2 inches by 1 foot 2¼ inches.)

BY TANYÛ KANÔ.

OWNED BY COUNT MASAYOSHI MATSUKATA, TOKYO.

(COLLOTYPE.)

We have already given some five or six pictures painted by Tannyû, and have written his biography, as well as practically exhausted criticism upon his works. To show a variation of his treament of figures, we reproduce here a picture of Manjusrî in a garment made of rope. This canvas was probably painted between the 13th year of Kwanyei (1636), when the artist was thirty-five and became a Hôgen, and the 2nd year of Kwanbun (1662), when he was sixty-one and was promoted to be a Hôin: this may be interred from the signature and the legend written on the picture. While the general explanation of Manjusrî is the same as that which we have already given, yet we do not find in the sûtras any authority for this costume made of rope. Perhaps this conception was suggested by the manner of the Taoist artists, subsequently to the Sung dynasty. Pictures of Arhats were often painted without warrant for their costumes being found in the sûtras, and were done in imitation of the robes worn by priests: therefore these very often display singular freedom, according to the imagination of the artist. This picture is, in this way, a novel idea, and possibly the new style may be a transference of the rope pedestal, upon which Manjusrî usually stands, to his body as a costume. The volume of the sûtra which the figure holds in his hands is a sign of Manjusrî. We can see from this picture, the mysterious hand which the artist wielded in the latter half of his life.

MANJSRI IN A COSTUME MADE OF ROPE.

(Kakemono, slightly coloured; 3 feet 5 inches by 1 foot 5½ inches.)

BY TANYŪ KANO.

OWNED BY COUNT MASAYOSHI MATSUKATA, TOKYO.

(COLLOTYPE.)

We have already given some five or six pictures painted by Tanyū, and have written his biography, as well as practically exhausted criticism upon his works. To show a variation of his treatment of figures, we reproduce here a picture of Manjsri in a garment made of rope. This canvas was originally painted perhaps the 13th year of Kwansei (1789), when the artist was thirty-five and became a Hōgen, and the 2nd year of Kwanpō (1805), when he was sixty-one and was promoted to be a Hōin: this may be inferred from the signature and the legend written on the picture. While the general explanation of Manjsri is the same as that which we have already given, yet we do not find in the artist any authority for this costume made of rope. Perhaps this conception was suggested by the manner of the Taoist artists, superadmirably to the Sung dynasty. Pictures of Arhats were often painted without warrant for their costumes being found in the sutras, and were done in imitation of the ropes worn by priests: therefore these very often display singular freedom, according to the imagination of the artist. This picture is, in this way, a novel idea, and possibly the new style may be a transference of the robe bedeckel, upon which Manjsri usually stands, to his body as a costume. The volume of the sutra which the figure holds in his hands is a sign of Manjsri. We can see from this picture, the mysterious hand which the artist wielded in the latter half of his life.

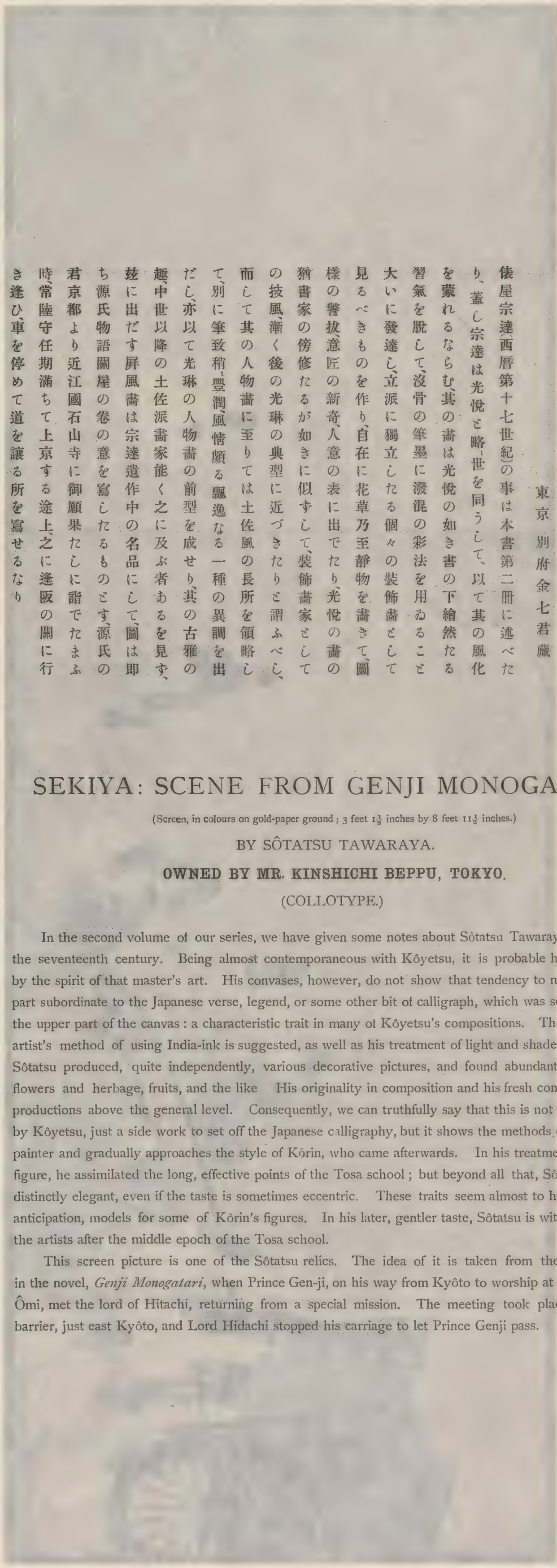
羅漢圖(羅漢本尊像)狩江筆幅

狩江筆　雪舟五葉藤原

本畫の靈の画格の比なき所、多く世人の知る所なり。人物畫に於ては一層の妙を示すこと、此の羅漢本尊の圖に於ては、殆ど細筆なるが如き感あり。蓋し宋末元初の道士の畫法に倣ひたるか、又は自己の外ロに出でたる新画風なるか、之を解するに苦しむ。而して此畫は文政十三年六月二十一歳に至る間、文政二年の頃、即ち狩江三十三年の筆にして、寛政十年、狩江の法印に昇進したる年なり。

文部省圖書寮藏

探出齋筆



源氏物語關屋圖屏風（紙本金地着色）

（竪三尺一寸四分、横九尺）

俵屋宗達筆

東京 別府金七君藏

俵屋宗達（西暦第十七世紀）の事は本書第二冊に述べたり、蓋し宗達は光悅と略〻世を同うして、以て其の風化を蒙れるならむ、其の畫は光悅の如き書の下繪然たる習氣を脫して、沒骨の筆墨に潑混の彩法を用ゐること大いに發達し、立派に獨立したる個々の裝飾畫として見るべきものを作り、自在に花草乃至靜物を畫きて、圖樣の警拔、意匠の新奇、人意の表に出でたり、光悅の畫の猶書家の傍修たるが如きに似ずして、裝飾畫家として の技風、漸く後の光琳の典型に近づきたりと謂ふべし、而して其の人物畫に至りては土佐風の長所を領略して、別に筆致稍〻豐潤、風情頗る飄逸なる一種の異調を出だし、亦以て光琳の人物畫の前型を成せり、其の古雅の趣、中世以降の土佐派畫家能く之に及ぶ者あるを見ず、玆に出だす屏風畫は宗達遺作中の名品にして、圖は即ち源氏物語關屋の卷の意を寫したるものとす、源氏の君京都より近江國石山寺に御願果たしに詣でたまふ時、常陸守任期滿ちて上京する途上、之に逢阪の關に行き逢ひ、車を停めて道を讓る所を寫せるなり

SEKIYA: SCENE FROM GENJI MONOGATARI.

(Screen, in colours on gold-paper ground; 3 feet 1½ inches by 8 feet 11½ inches.)

BY SÔTATSU TAWARAYA.

OWNED BY MR. KINSHICHI BEPPU, TOKYO.

(COLLOTYPE.)

In the second volume of our series, we have given some notes about Sôtatsu Tawaraya, who lived in the seventeenth century. Being almost contemporaneous with Kôyetsu, it is probable he was influenced by the spirit of that master's art. His convases, however, do not show that tendency to make the pictorial part subordinate to the Japanese verse, legend, or some other bit of calligraph, which was so often written in the upper part of the canvas: a characteristic trait in many of Kôyetsu's compositions. The last mentioned artist's method of using India-ink is suggested, as well as his treatment of light and shade in monochrome. Sôtatsu produced, quite independently, various decorative pictures, and found abundant inspration from flowers and herbage, fruits, and the like His originality in composition and his fresh conception, lifted his productions above the general level. Consequently, we can truthfully say that this is not like the pictures by Kôyetsu, just a side work to set off the Japanese calligraphy, but it shows the methods of the decorative painter and gradually approaches the style of Kôrin, who came afterwards. In his treatment of the human figure, he assimilated the long, effective points of the Tosa school; but beyond all that, Sôtatsu's method is distinctly elegant, even if the taste is sometimes eccentric. These traits seem almost to have furnished, by anticipation, models for some of Kôrin's figures. In his later, gentler taste, Sôtatsu is without rival among the artists after the middle epoch of the Tosa school.

This screen picture is one of the Sôtatsu relics. The idea of it is taken from the Sekiya episode in the novel, *Genji Monogatari*, when Prince Gen-ji, on his way from Kyôto to worship at Ishiyama temple, Ômi, met the lord of Hitachi, returning from a special mission. The meeting took place at the Ôsaka barrier, just east Kyôto, and Lord Hidachi stopped his carriage to let Prince Genji pass.

SEKIYA: SCENE FROM CENJI MONOGATARI.

(COLLOTYPE)

OWNED BY MR. KINSHICHI BEPPU, TOKYO.

BY SOTATSU TAWARAYA.

(Screen, in colours on gold-paper ground; 3 feet 1½ inches by 8 feet 11½ inches.)

In the second volume of our series, we have given some notes about Sotatsu Tawaraya, who lived in the seventeenth century. Being almost contemporaneous with Kôetsu, it is probable he was influenced by the spirit of that master's art. His courtesy, however, do not show that tendency to make the pictorial part subordinate to the Japanese verse, legend, or some other bit of calligraphy, which was so often written in the upper part of the canvas: a characteristic trait in many of Kôetsu's compositions. The last mentioned artist's method of using India-ink is suggested, as well as his treatment of light and shade in monochrome. Sotatsu produced, quite independently, various decorative pictures, and found abundant inspiration from flowers and herbage, fruits, and the like. His originality in composition and his fresh conception lifted his productions above the general level. Consequently, we can truthfully say that this is not like the pictures by Kôetsu, just a side work to set off the Japanese calligraphy, but it shows the methods of the decorative painter and gradually approaches the style of Kôrin, who came afterwards. In his treatment of the human figure, he assimilated the long, effective points of the Tosa school; but beyond all that, Sotatsu's method is distinctly elegant, even if the taste is sometimes eccentric. These traits seem almost to have furnished, by anticipation, models for some of Kôrin's figures. In his later, gentler taste, Sotatsu is without rival among the artists after the middle epoch of the Tosa school.

This screen picture is one of the Sotatsu relics. The idea of it is taken from the Sekiya episode in the novel, Cenji Monogatari, when Prince Gen-ji, on his way from Kyôto to worship at Ishiyama temple, Ômi, met the lord of Hifaché, returning from a special mission. The meeting took place at the Ôsaka barrier, just east Kyôto, and Lord Hidaché stopped his carriage to let Prince Cenji pass.

(縮三尺八寸四分幅九尺)

東京 岡倉天心 謹撰

染國宗達筆 関守図屏風(源氏物語関屋の段)

東京 岡倉天心 謹撰十七年四月一日 於 美術院

宗達の作品は本書第二冊に於て詳述せり。蓋し宗達は光悦の後を継ぎて、以て其の風を興せる人なり。其の筆法は光悦の流を汲みたるものなれども、其の意匠は全く自己の発明に出でたるものなり。宗達は光悦の書の上に絵を画くことを嘗て試みたるが如く、其の画法は光悦の影響を受けたるものなり。宗達は光悦の書の上に絵を画くことを嘗

牟禮高松圖(絹本着色) 英一蝶筆

(竪二尺九寸五分、横一尺二寸三分)

男爵 岩崎彌之助君藏

元暦二年二月十八日、平家追討の大將源義經四國に渡り、二十日を以て大いに屋島に戰ひて、殆ど平家を滅ぼせり、其の十九日、義經勝浦より牟禮、高松等の諸郷を過ぎて軍を進む、英心勃々、其の氣既に平氏を呑めり、後世之を畫くもの、義經の武裝して馬に跨り、靜かに海邊を行く所を圖し、呼びて高松の圖と云ふ、牟禮と高松は兩個の地名なれば、之を一畫題と爲すは妥ならざるに似たりと雖も、其の意蓋し牟禮、高松邊を過ぐる義經を畫くに在るを以て、必ずしも非とすべきに非ず、本圖は英一蝶の筆にして、即ち牟禮高松圖なり、其の畫風と落款とに依りて、一蝶の元祿八年四十四歳にして罪を得、流刑に處せらるゝより前の作なることを知る、其の尚殆ど純乎たる狩野風の技巧は、殊に松樹の畫法等に著し、一蝶の傳は第七冊に述べたるを以て茲に略す

MURÉ AND TAKAMATSU

(*Kakemono*, coloured; 2 feet 11 inches by 1 foot 3 inche.)

BY ITCHO HANABUSA.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

On the 18th day of the 2nd month of the 2nd year of Ganreki (1184), Yoshitsuné Minamoto, as general in command of the pursuing force sent by Yoritomo after the Taira army, went over to Shikoku and on the 20th there was a great battle at Yashima, in which the Taira family was utterly defeated. On the 19th, Yoshitsuné was proceeding from Katsuura, passing Muré and Takamatsu. He and his army were filled with courage, and already he felt that he was the victor. In later years, artists took as a subject for their canvases Yoshitsuné in his armour on horseback, passing quietly along the seacoast, and they called the picture "Muré and Takamatsu." Although, at the first glance, to take those two places as the title of the picture, is somewhat inappropriate, yet the idea is to represent Yorhitsuné passing by Muré and Taktmatsu, therefore we cannot say that this is altogether wrong. This picture is painted by Itchô Hanabusa, and it is one of the pictures which we call "Muré and Takamatsu." From the method of painting and from the signature, we know that this is a production of the time before the artist's exile; which happened because he had committed some crime against the State, in the 8th year of Genroku (1695) in the forty-fourth year of his age. The technique of the Kanô school, which at that time the artist still followed, is in this case conspicuous, especially in the skilful way with which he treated pine-trees. As we have already spoken about Itchô Hanabusa in the seventh volume, we shall not repeat here.

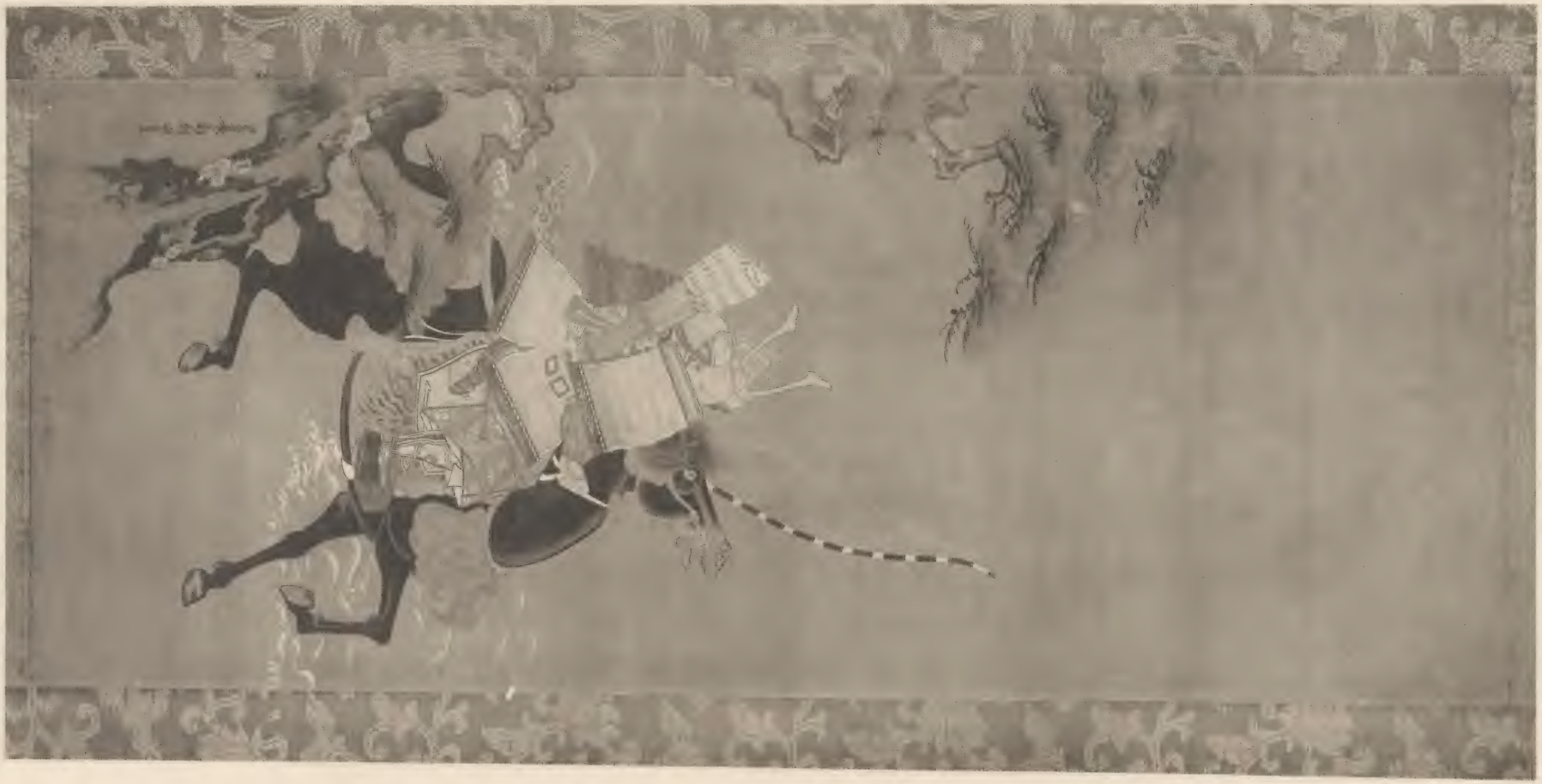
高砂圖(陰本春分)　英一　一瀑洋

(スケッチ三枚に縮小)

仲蹟

國會圖書館所藏

この絵は横の通長さの陰陽の二枚に分かれている。大体全部で二十八日の十二月の絵である。この絵は一瀑洋の作品である。この絵は一瀑洋の作品である。この絵は一瀑洋の作品



東方朔圖（絹本淡彩）　吳春筆

（竪三尺四寸一分、横一尺一寸一分）

東京　川崎金三郎君藏

吳春の遺作は先に本書第四冊に雪景圖及び雨景圖、第五冊に深山遊鹿圖、第十冊に雨中飛鷺圖を掲げ、其の傳記及び批評を附記せり、玆に又其の人物畫の一好標本として東方朔圖を登載す、朔、字は曼倩、漢の武帝に仕へ、諧謔を以て諷諫して屢、功あり、元封元年仙女西王母、武帝の殿に降り、蟠桃七枚を帝に進む、朔牖間より之を窺ふ、王母指して曰はく、此の兒既に三たび吾が桃を偸むと、此の事載せて列仙傳に在り、是に由りて後世朔を畫くに常に蟠桃を手にして雲に駕せしむ、本圖亦然り、吳春の人物畫は其の山水と同じく、蕪村と應擧との折衷に出でたる四條派の創格にして、田能村竹田の嘗て簡便巧黠と評せる所のもの、圓轉活脫の描筆、別に一種の妙味あり、本圖の如きを其の最佳作の一と爲す

TUNG FANG-SO.

(*Kakemono*, in light colours; 3 feet $4\frac{5}{8}$ inches by 1 foot $1\frac{1}{4}$ inches.)

BY GOSHUN.

OWNED BY MR. KINZABURÔ KAWASAKI, TOKYO.

(COLLOTYPE.)

Some of the works left us by Goshun have been already reproduced in this series: namely, "Rain and Snow Scenes," Volume IV., "Roaming Deer on a Lonely Hill," Volume V., and "Flying Heron in the Rain," Volume X., and with them we gave his biography and criticised his style and methods. We now offer his picture of Tung Fang-so as a good example of his figure painting. Tung Fang-so was called also Man-Chien. He was a subject of Emperor Wu of the Han dynasty, China. He gave that sovereign some advice, rather as a joke, and was successful in influencing his master. In the first year of Yuang-feng, Saintess Hsi-wang came to the palace of Emperor Wu and offered him some peaches. Tung Fang-so was peeping through a window, and the saintess declared that he was the one who had already stolen her peaches three times. This story is given in *Ressenden* ("Stories about Saints"). Because of this tale, whenever an artist subsequently took Tung Fang-so as his subject, he is always represented as carrying a peach in his hand, and riding on a cloud. This picture follows the same custom.

In depicting figures, as well as when painting landscapes, Goshun approximated the methods of Busson and Ôkyo, assimilating both. This was the origin of the Shijô school, and evolved something which Chikuden Tanomura criticised as being simple and skilful. Truly, the manner of painting, smooth and lively, possessed a kind of mystery, and this picture is one of the best among the representative works.

東式陳圖(陳木紙絵)　泉善堂

(縦三尺四寸一分　横一尺二寸一分)

東京　川崎金三郎蒐集

泉善の彩色は北斎の本書簡四冊に書景圖及び面景圖、第五冊に紀山遠眺圖、第十冊に浦中夢獏圖を併せて、其の動植物や鳥獣を巧に及其の人物畫の一種熟木彫にて東式陳圖を彫造し、頗る奇妙に彩色を施し、彩色は黒粉を以て墨線の濃淡に出へ、輪郭は黒粉を以て墨線に紅一顆を加へ、王の顔に紅一顆を加へ、元佳元年仲夏清主初刊、清帝の顔に紅一顆を加へ、王の顔に紅一顆を加へ、仲冬清主初刊、清帝の顔に紅一顆を加へ、王の顔に紅一顆を加へ、

TUNG FANG-SO.

(KAKEMONO in light colours: 3 feet 4½ inches by 1 foot 1½ inches.)

BY COSHUN.

OWNED BY MR. KINZABURO KAMASAKI, TOKYO.

(COLLOTYPE.)

Some of the works left us by Coshun have been already reproduced in this series; namely, "Rain and Snow Scenes," Volume IV., "Roaming Deer on a Lonely Hill," Volume V., and "Flying Heron in the Rain," Volume X., and with them we gave his biography and criticised his style and methods. We now offer his picture of Tung Fang-so as a good example of his figure painting. Tung Fang-so was called also Man-Chien. He was a subject of Emperor Wu of the Han dynasty, China. He gave that sovereign some advice, rather as a joke, and was successful in influencing his master. In the first year of Yuang-tang, Sainless Hsi-wang came to the palace of Emperor Wu and offered him some peaches. Tung Fang-so was peeping through a window, and the saintess declared that he was the one who had already stolen peaches three times. This story is given in Kassumkyn ("Stories about Saints"). Because of this tale, wherever he saints superadmirably took Tung Fang-so as his subject, he is always represented as carrying a peach in his hand, and riding on a cloud. This picture follows the same custom.

In depicting figures, as well as when painting landscapes, Coshun approximated the methods of Busson and Okyo, assimilating both. This was the origin of the Shijō school, and evolved something which Chikuden Tanomura criticised as being simple and skillful. Truly, the manner of painting, smooth and lively, possessed a kind of mystery, and this picture is one of the best among the representative works.

東京　川崎金三郎蒐集

孔雀圖(絹本着色) 岸駒筆

(竪五尺二寸二分、横四尺六寸五分)

京都 市田理八君藏

岸駒(天保九年即ち西暦一八三八年、九十歳にて歿す)の傳は既に第三冊に述べたるが、其の畫風は元と清人沈南蘋に出で、參ふるに應擧の巧と元明古蹟の勁とを以てしたるものにして、拗筆壯拔の中、所謂匠氣、覇氣の厭ふべきものありと雖も、縱横卓落敢て前人の畦徑を歩趨せざる概あるに至りては、應擧の糟粕を嘗めたる同時代の平安畫家と一般ならずして、優に一派の祖たるに足る力量ありし者なり、本圖の如きは實に其の傑作にして、以て岸駒の眞價を評量するに堪へたるものとす、布置曲折既に凡樣に非ず、象形傳彩圓山派の輕巧と其の調を異にせる森嚴莊重の趣、與へて之を言へば山水に於ける文晁の概に比する、豈必ずしも不倫ならむや

PEACOCKS.

(*Kakémono* in colours; 5 feet 2¼ inches by 4 feet 7½ inches.)

BY GANKU.

OWNED BY MR. RIHACHI ICHIDA, KYÔTO.

(COLLOTYPE.)

Ganku died in the ninth year of Tempô (1838), at the age of ninety. His biography has been already given in the third volume of this series. His method was founded upon the Yuan school and that of Chin Nanpin (a man of Ching), but he also assimilated the skill of Ôkyo and the boldness of the older Yuan and the Ming schools of China. With all his bold and brave touches, there may be noted a little weak point in his technique; yet his pictures—not adhering to the rigid lines of the old masters—evince his own specialty, which is not the same as that of his contemporaries who followed Ôkyo slavishly. Consequently, Ganku possessed sufficient ability to have been the founder of a school of his own.

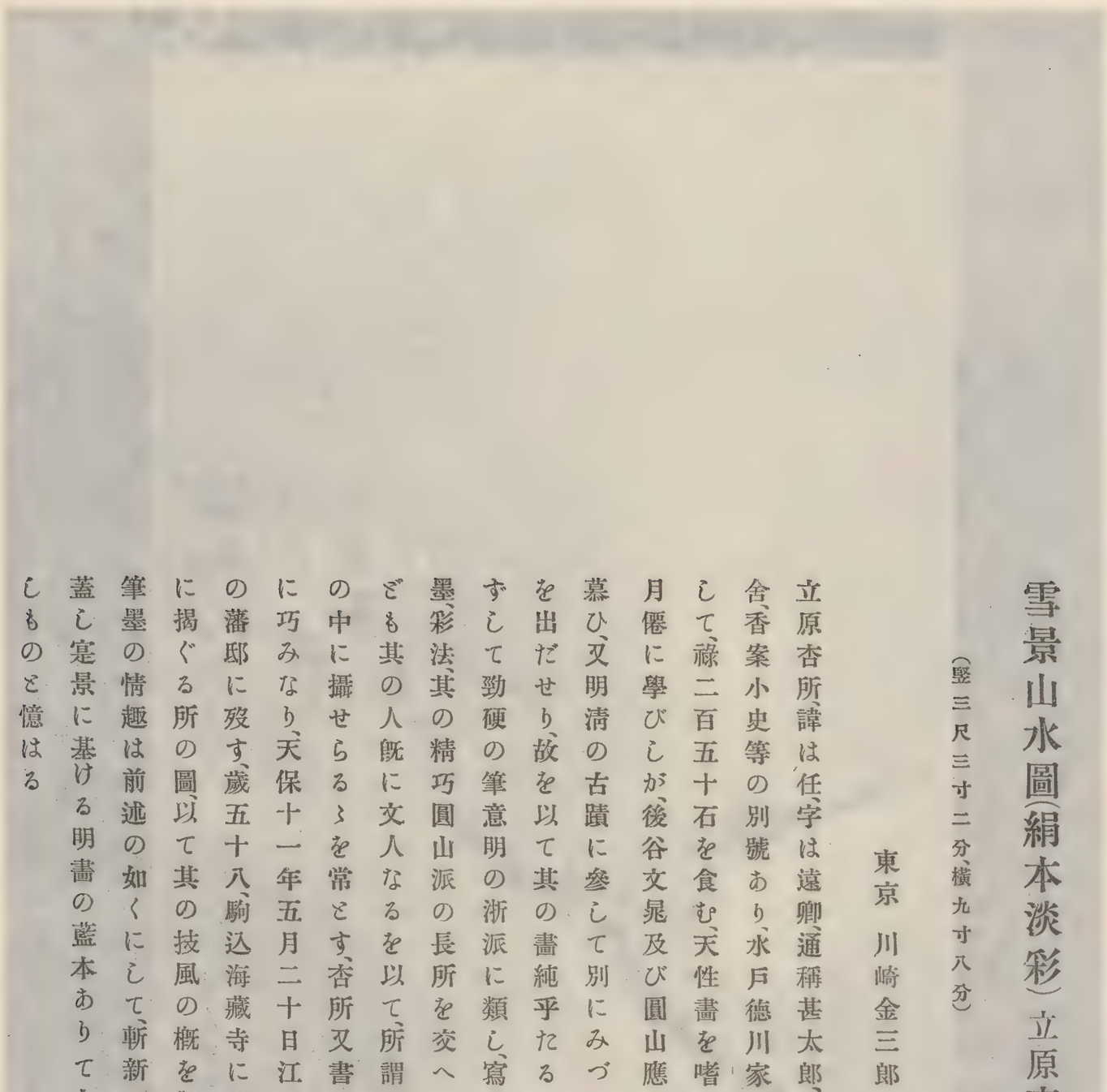
This picture is really a masterpiece among his works, and is sufficient to make known to us the artist's true value. The arrangement of detail and the varying design are above the average; while the grave, lofty taste is different from the light skill of the Maruyama school in style, form, and colouring. If we have aught to say, it is not at all wrong to compare him with Bunchô in his landscapes.

北斎圖(雌本著色) 雄鶏

(寸法五尺二寸七分四厘巾六寸三分五厘)

京都 市田甚八氏藏

雄鶏(天明丈年唱)の西暦一八三八年,此十歳に
なる(寸)の時に淵に楽三冊に載ゝされるなれ,其の
ゝ頃迄に出版人浅草人浅草に出ず,後人に翻摩
書風に元ゝる新人浅草に出ず,後人に翻摩
の正ゝる元明古韻の優ゝるなれ,ゝしされるものに
ゝゝ,雄筆北狂の中,雄鶏図屏風,鶏の彌人の細部な
ゝのくゝゝる細ゝ,繊蝋皇蝋炉って前人の細部な
者作ゝる同絵外の本変書変ゝ一線ゝるゝ,翻摩の幹体な
北蝋ゝ,ゝる雄ゝるゝ雄に至ゝゝ,翻摩の幹体な
ゝ,翻に一流の咄ゝるに見ゝ量ゝくゝ,以ゝ曽は
ゝ,本圖の咲ゝは寶に其の絵神にゝゝ,以ゝ曽
嶋の眞筆ゝ嶋量ゝるに雄ゝるゝのゝゝゝ,亦
雄山渕に人絵に非ゝ,象浜神楽圖山流の蝋嶋ゝ,
雄山渕に人絵に非ゝ,象浜神楽圖山流の蝋嶋ゝ,
ゝ,ゝ雄ゝ嶋ゝ,ゝ,ゝ,



雪景山水圖(絹本淡彩)立原杏所筆

(竪三尺三寸二分、横九寸八分)

東京　川崎金三郎君藏

立原杏所、諱は任、字は遠卿、通稱甚太郎、東軒、玉琤舍、香案小史等の別號あり、水戸德川家の儒臣にして、祿二百五十石を食む、天性畫を嗜み、初め僧月僊に學びしが、後谷文晁及び圓山應擧の風を慕ひ、又明淸の古蹟に參して別にみづから一格を出だせり、故を以て其の畫純乎たる南畫に非ずして勁硬の筆意明の浙派に類し、寫生風の用墨、彩法、其の精巧圓山派の長所を交へたり、然れども其の人既に文人なるを以て、所謂文人畫派の中に攝せらるゝを常とす、杏所又書及び篆刻に巧みなり、天保十一年五月二十日江戸小石川の藩邸に歿す、歳五十八、駒込海藏寺に葬らる、玆に掲ぐる所の圖、以て其の技風の概を觀るべし、筆墨の情趣は前述の如くにして、斬新の圖樣は蓋し寔景に基ける明畫の藍本ありて之に倣ひしものと憶はる

SNOW SCENE.

(*Kakemono*, slightly coloured; 3 feet $3\frac{3}{5}$ inches by $11\frac{3}{4}$ inches.)

BY KYÔSHO TATIHARA.

OWNED BY MR. KINZABURÔ KAWASAKI, TOKYO.

(COLLOTYPE.)

Kyôsho Tachihara's pseudonym was Nin; his surname Enkyô, and he was commonly called Jintarô. He used also certain other names; Tôken, Gyokusôsha, Kôan-shoshi, etc. He was a teacher of Confucianism to the Mito branch of the Tokugawa family, from whom he received an annual allowance of 250 *koku* of rice. By nature he loved pictures, and first studied art under the priest, Gessen, afterwards devoting himself to investigating the methods of Bunchô Tani and Ôkyo Maruyama, as well as studying the methods of some old relics of the schools of the Ming and the Ching dynasties, eventually developing a new method of his own. Consequently, his technique is not that of the genuine Southern school, but belongs rather to the Che school of Ming in its characteristics of braveness and boldness. To these he added skill in colouring and in the use of India-ink, the strong points of the Maruyama school.

Kyôsho's specialty, however, was handwriting, and he is generally classed with the so-called calligraphists. He was an adept at writing and in wood-carving. He died on the 20th day of the 5th month, 11th year of Tempô (1840), at the age of fifty-eight, in a mansion in Koishikawa, Yedo, and he was buried in the grounds of Kaizôji, a temple in Komagomé. We can form an opinion of his skill in painting by studying this picture, wherein the pleasing effect comes from the use of India-ink, as we have already mentioned. This new style of composition shows us that he took his subject from the model of a picture in the schools of the Ming era.

雲景山水圖(錦本絵巻)立圖者沢蘆

(縦三尺三寸二分横九寸六分)

狩高　川崎金三郎蒐藏

蘆雪の山水図は、いずれも墨の濃淡に基づく印象の強い本さることで、ことに近頃の蒐集に成る、この巻物は、その中に描かれた人物は、天明十一年五月二十日江戸小石川に出かけた時に、番頭の嘉兵衛が、その時の出来事を、ありのままに、墨、淡彩、筆の勢の圖山巻の余白に、次の如く記したものである。

目撃に拠つて、絵巻の中に、嘉兵衛が、出かけた時の情景を、次の如く記す。

一、嘉兵衛、出かけた時の情景の筆致の、簡潔にして、雄渾なる、墨の濃淡、筆の勢、実に、蘆雪の、山水図の、特徴を、遺憾なく、発揮している。

二、嘉兵衛、出かけた時の、人物の、表情、動作、衣服の、模様、等、実に、蘆雪の、人物画の、特徴を、遺憾なく、発揮している。

三、嘉兵衛、出かけた時の、背景の、山水、樹木、等、実に、蘆雪の、山水画の、特徴を、遺憾なく、発揮している。

四、嘉兵衛、出かけた時の、全体の、構図、実に、蘆雪の、山水画の、特徴を、遺憾なく、発揮している。

(KAKEMONO slightly coloured; 3 feet 3⅝ inches by 11½ inches)

BY KYOSHO TATIHARA.

OWNED BY MR. KINZABURO KAWASAKI, TOKYO.

(COLLOTYPE.)

Kyosho Tachihara's pseudonym was Min; his surname Enkyo, and he was commonly called Jinzaro. He used also certain other names: Tôkan, Chokusogshi, Kôsu-shoshi, etc. He was a teacher of Confucianism to the Mito branch of the Tokugawa family, from whom he received an annual allowance of 250 koku of rice. By nature he loved pictures, and first studied art under the priest Gessen, afterwards devoting himself to investigating the methods of Ranchô Tani and Ôkyo Marukawa, as well as studying the methods of some old relics of the schools of the Ming and the Ching dynasties, eventually developing a new method of his own. Consequently his technique is not that of the genuine Southern school, but belongs rather to the Che school of Ming in its characteristics of preciseness and boldness. To these he added skill in colouring and in the use of Indian-ink, the strong points of the Maruyama school.

Kyosho's specialty, however, was landwriting, and he is generally classed with the so-called calligraphists. He was an adept at writing and in wood-carving. He died on the 20th day of the 5th month, 11th year of Temmô (1840) at the age of fifty-eight, in a mansion in Koishikawa, Yedo, and he was buried in the grounds of Kenzôji, a temple in Komagome. We can form an opinion of his skill in painting by studying this picture, wherein the pleasing effect comes from the use of Indian-ink, as we have already mentioned. This new style of composition shows us that he took his subject from the model of a picture in the school of the Ming era.

松鶴圖(絹本淡彩)

森徹山筆

(竪三尺六寸八分、横一尺七寸)

東京 川崎金三郎君藏

應擧門下の一名手森徹山は本書第九冊及び第十一冊に於いて之を紹介せり、今又其の佳作の一なる松鶴圖を得て之を掲ぐ、之を前出の二品に較ぶるに、巧密の筆致、雄大の圖樣、頗る趣を異にせるものあり、以て其變化の自在なるを觀るべきなり

PINE-TREE AND A CRANE.

(*Kakemono*, slightly coloured; 3 feet $7^{9}/_{10}$ inches by 1 foot $8\frac{1}{4}$ inches.)

BY TESSAN MORI.

OWNED BY MR. KINZABURÔ KAWASAKI, TOKYO.

(COLLOTYPE.)

Tessan Mori was a veteran hand who had studied under Ôkyo. We have introduced him in the ninth and eleventh volumes of this series. We have now secured another of his masterpieces; a picture of a Pine-tree and a crane, which we reproduce here. If we compare this with the former two, we notice that there is a slight difference in the minute treatment and in the grave composition: from this we conclude that he displayed a variety of details in his one method.

松鶴圖(縮本彩色)

森遊山畫

(縮三寸六分巾一尺七寸)

東京 川端玉章三郎藏版

鶴は古代より長寿の象徴として吉祥の意味を含む瑞鳥とされ
ており、また松は常に変らぬ緑を保つ為に不老長生の象徴
とされる。本図は松の枝の一部分を極細筆で描き出した二品
の掛軸で、鶴は左に向って歩む姿を描いた動的な構図に対し
て、松は右に向って静の姿を描いた静的な構図となっている。

PINE-TREE AND A CRANE

(Kakemono, slightly coloured; 3 feet 5½ inches by 1 foot 8½ inches)

BY TESSAN MORI.

OWNED BY MR. KINZABURO KAWASAKI,

TOKYO.

(COLLOTYPE.)

Tessan Mori was a veteran hand who had studied under Ôkyo. We have introduced him in the ninth and eleventh volumes of this series. We have now secured another of his masterpieces; a picture of a Pine-tree and a crane, which we reproduce here. If we compare this with the former two, we notice that there is a slight difference in the minute treatment and in the gross composition: from this we conclude that he displayed a variety of details in his one method.

四季百花圖(絹本着色)

山本梅逸筆

(竪五尺五寸四分、横三尺九寸)

京都　市田理八君藏

山本梅逸の事は前冊既に之を述べたり、本圖は天保七年梅逸五十七歳の筆にして、京都の富家市田氏の爲に畫く所、特に前景に石を用ゐて煩を省くことを爲さずして功力を費やしたる有數の大作なり、百花錯綜其の幹枝をたどり見るに煩はしき密縟に加ふるに、種々の昆蟲を以てしたるもの、例の稿畫なく柳炭なくして成れるを憶へば、誰か其の技術の精熟縱横と胸中成竹の明確なるとに驚かざらむや、一幅以て優に梅逸の健腕を見るに足れり

FLOWERS OF THE FOUR SEASONS.

(*Kakemono* in colours; 5 feet 6 inches by 3 feet 10½ inch.)

BY BAIITSU YAMAMOTO.

OWNED BY MR. RIHACHI ICHIDA, KYÔTO.

(COLLOTYPE.)

We have already mentioned Baiitsu Yamamoto in the last volume. This picture was painted by him in the 7th year of Tempô (1836), when he was fifty-seven years old, for the family of Mr. Ichida, a rich merchant in Kyôto.

This is one of the rarest of masterpieces, in doing which the artist took the most elaborate pains, not following the usual way of painting a number of stones in the foreground, and omitting many details. Many beautiful flowers are blooming: if we look from the blossoms downward to the stalks, there seems to be great confusion; but in fact there is most minute order; and in addition to this seeming confusion, various caterpillars and flying insects are depicted, and moreover, as we know, this picture was done without any preliminary charcoal sketching of outlines. No one can help admiring his veteran skill, which indicates the complete mental picture that was in mind, before he put brush to canvas. This single picture is quite enough to show his eminent ability.

FLOWERS OF THE FOUR SEASONS

(Kakemono in colours: 2 feet 6 inches by 3 feet 10½ inches)

BY HAMADA YASAMATSU

OWNED BY MR. HIRATSUKA ICHIBEI, KYOTO

We have already mentioned Hamada Yasamatsu *in the first volume. The picture was painted by him in the 4th year of* Tempo (1832), *when he was fifty-seven years old, for the family of Mr. Ichibei, a rich merchant in Kyoto.*

This is one of the rarest of masterpieces in doing which the artist took the most elaborate pains, not following the usual way of painting a number of flowers in the foreground, and omitting mere details. Many beautiful flowers are planted in the foreground, but it is not so much to the skilled, there seems to be a great confusion; various caterpillars and flying insects are depicted, and moreover, as we know, this picture was done without any preliminary charcoal sketching of outlines. No one can help admiring his wonderful skill, which indicates the complete mental picture that was in mind, before he has brush to canvas. The single picture is quite enough to show his country, spirit.

四季百合図(自分)

山本浜松筆

(縦三尺六寸横三尺三寸)

浜松氏所蔵

浜松は前巻に述べたる如く、一面に於て画家たりしのみならず、一面に於て国粋的の思想を抱き、国粋的の思想の発揮に於ては、一種の偏狂に陥りたるの感あり、彼が自己の画に於ては、一種の特殊の筆法を用ひたるは、実に此の画を以て嚆矢とす、此画は、京都の某富豪の依頼に応じて、明治十年の春、浜松氏が、七歳の時、自己の画の師たりしと、其の師匠の、浜松氏に与へたる、四季の花の、一幅の、模写なりしと、其の師匠の、浜松氏に与へたる、四季の花の、一幅の、模写なりしと、其の師匠の、浜松氏に与へたる、四季の花の、一幅の、模写なりしと、其の師匠の、浜松氏に与へたる、四季の花の、一幅の、模写なりしと、其の師匠の、浜松氏に与へたる、四季の花の、一幅の、模写なりしと、其の師匠の、浜松氏に与へたる、四季の花の、一幅の、模写なりしと、

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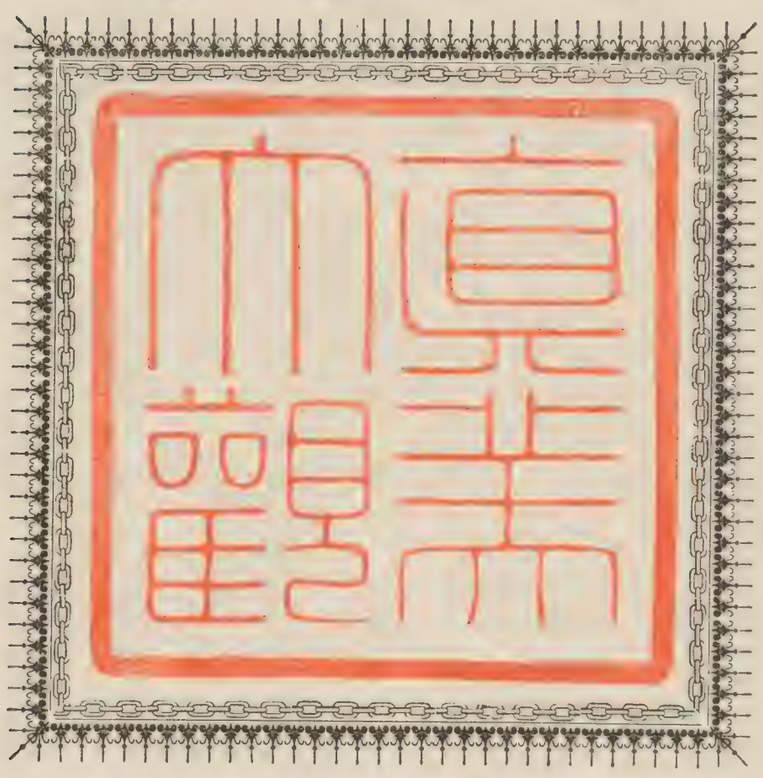

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